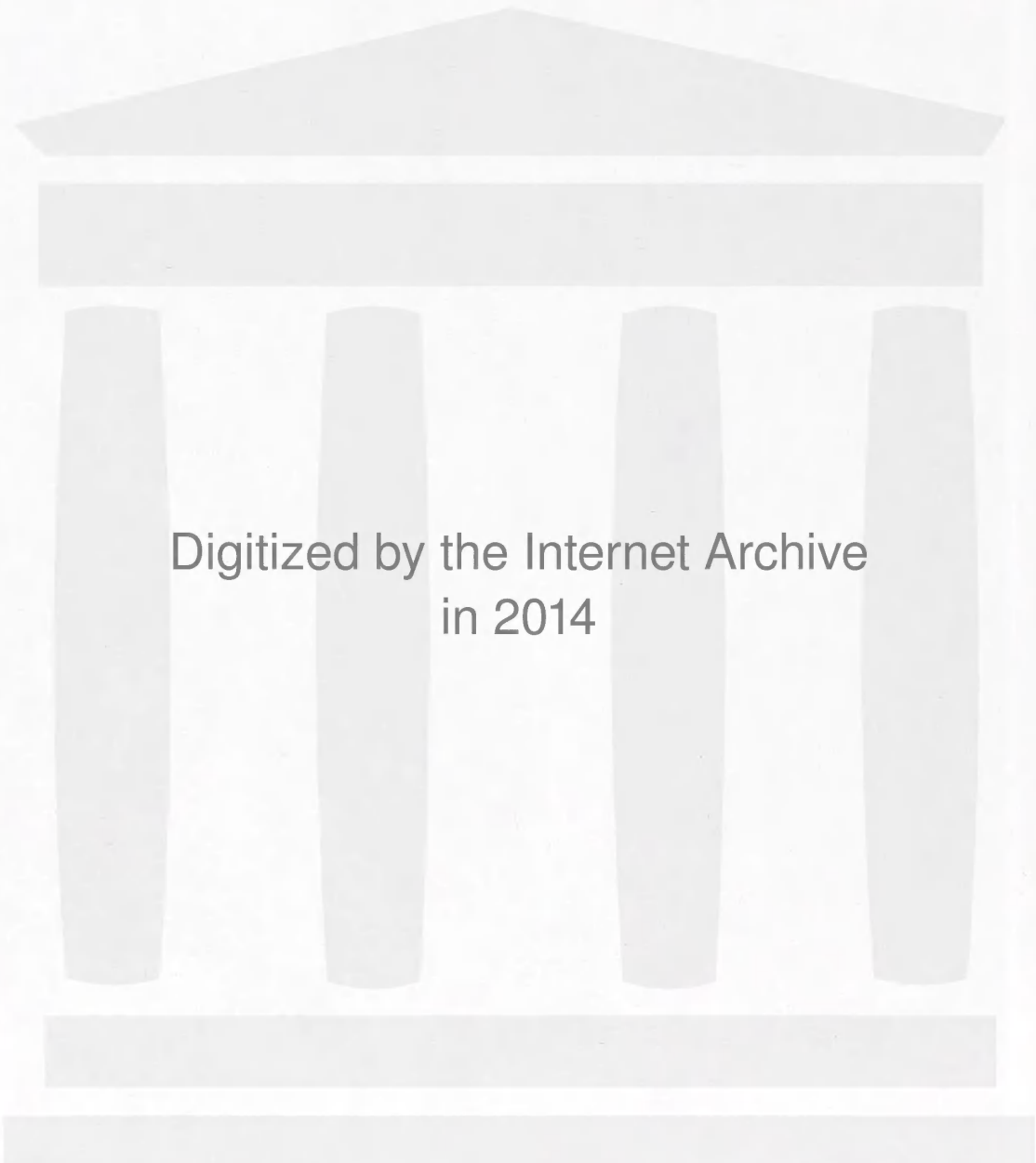


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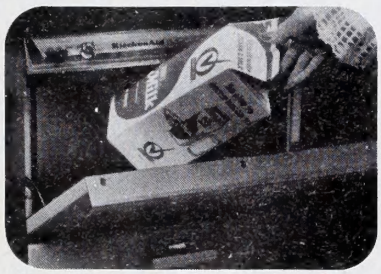
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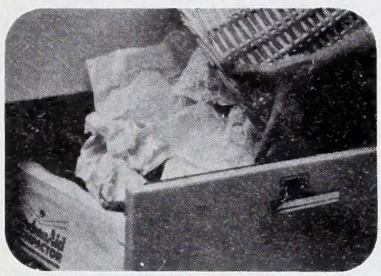


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HOUSE BEAUTIFUL

Volume 124, Number 1, January 1982

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On the cover: *This "great room" is the heart of a little saltbox in the woods of Maine. Dorothy Brightbill tells her story about finding it, making room for her favorite crafts and realizing her dream of having a greenhouse, thanks to the clever application of a solar solution. This issue is filled with houses that demonstrate a principle: You don't have to give up your house's good looks to get efficiency. Traditional building and decorating styles* are *compatible with innovative technology. Read on—these rooms have brains as well as beauty.*

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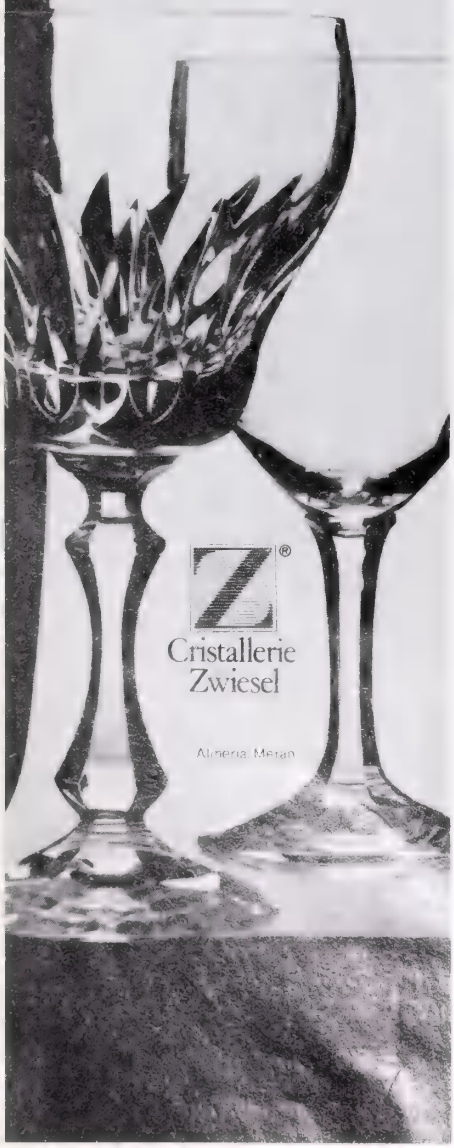
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THINKING ALOUD

"A home of one's own has never been beyond the reach of those who really aspire to achieve it, and these times simply challenge us to realize that goal"



"Home Sweet Home"—that old familiar phrase is taking it on the chin these days, and from almost every side. New home construction is down because of the price of land, the cost of money and the fear of inflation. We are told, and I'm sure it's true, that the number of Americans who can afford their own homes is dwindling. And even the natural mobility of our society, which allowed and encouraged the buying and selling of houses and trading up to something better, is being stifled as families can't find new, affordable homes to buy—or buyers for the homes they own.

If I didn't know better, I might, as the editor of a magazine that's all about houses, be discouraged. But even though I don't expect the situation to ever return to the golden postwar era of affordable houses for almost everyone, I'm optimistic about the resiliency of both the industry and the American families who are going to insist on somehow making their dream houses a reality.

In a recent essay, "Downsizing the American Dream," *Time* magazine bemoaned the future of decent housing for most Americans, but at the same time admitted that "a house of one's own is a refuge, a tangible, physical thing that implies stability in a democracy all liquid and stormily insecure."

To me, the fact that a house is a fortress, a "refuge" against the world, simply means that Americans are going to struggle mightily to acquire it and work even harder to keep it. As home becomes even more important to us all, we're putting more effort into creating houses with soul—we're renovating and restoring our nation's old houses, and, in new houses, rediscovering the appeal of traditional design.

Those of us who live in houses that were built gloriously but with a total disregard for energy are finding new ways to remodel, to insulate and to improvise. And those of us who are about to build are finding innovative ways to get around the high costs of construction. One unusual but heartening example is the new surge of schools that teach people to build their own homes (HB, June 1981), many of which make passive solar design a top priority.

We're all facing up to the icy edge of winter—and realizing that we don't have to live in dark, unattractive houses just to stay warm. Solar and energy-efficient houses don't have to be ugly—they just have to be intelligent.

In this issue, we offer seven passive solar houses that tackle the problem of providing energy efficiency without sacrificing beauty. The aesthetics don't take backseat—these designs are exciting and very easy to take care of. In fact, because so much planning goes in ahead of time, they're much simpler to maintain than the average American house.

No, I'm not discouraged, and I hope you're not either. Housing is still the best investment you can make in your future. A home of one's own has never been beyond the reach of those who really aspire to achieve it, and these times simply challenge us to find new ways to domestic fulfillment.

The pessimists may be having a field day today, but tomorrow belongs to those of us who continue to dream and to plan how we can turn our dreams into reality.■

JoAnn Barwick

JoAnn Barwick
Editor

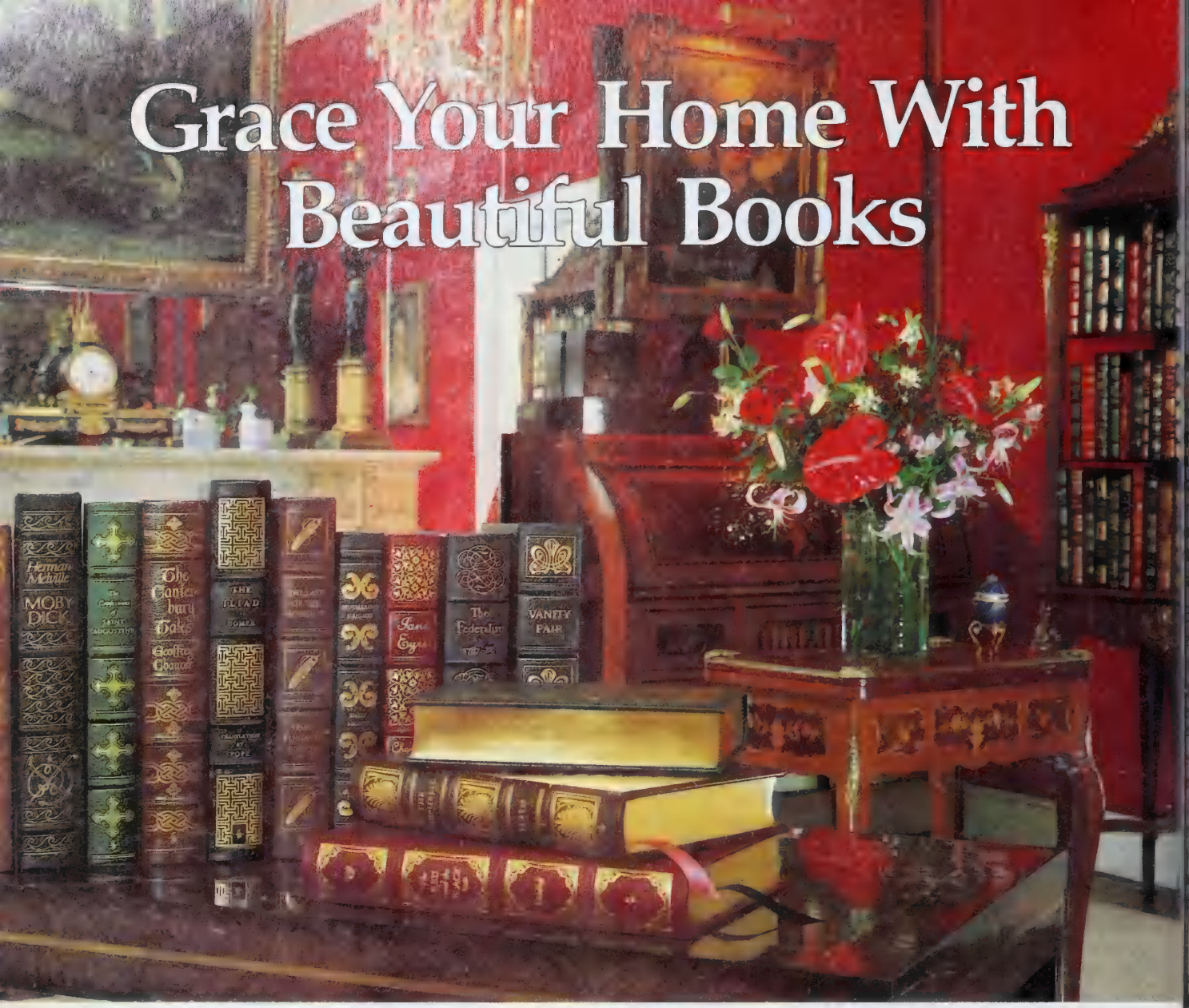
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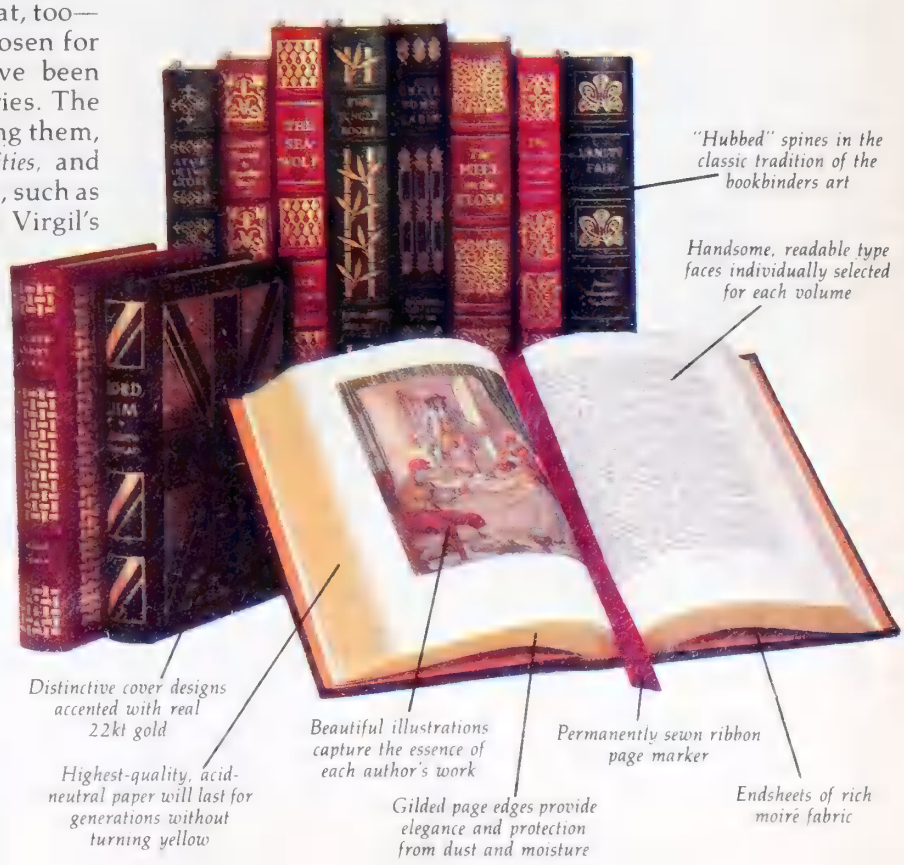
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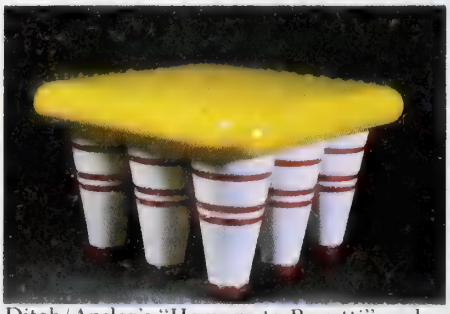
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Lacquered, swivel-top coffee table, $500; clay Caesar bust, $250, both at Macy's.



"Bacchantes," a splendid relief vase by René Lalique, 9½ inches high. $1,350 at Bloomingdale's.



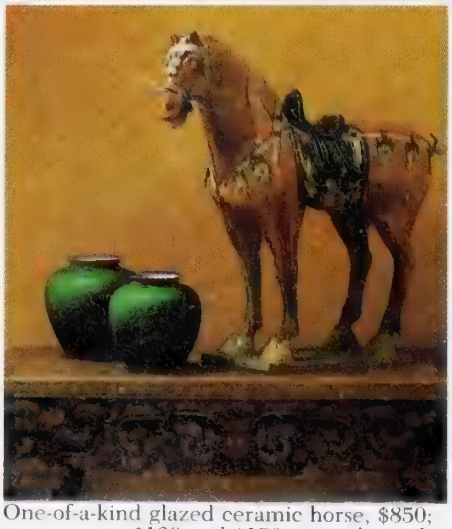
Ditch/Ansler's "Homage to Bugatti" end table in lacquered wood with "bowling pin" legs, $1,500 from Art et Industrie.



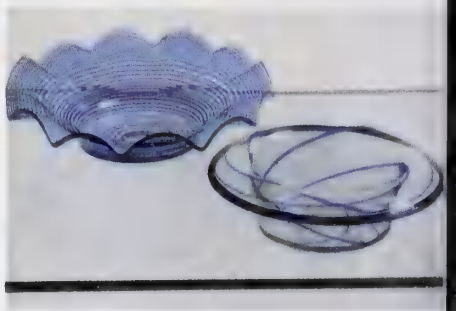
Flora Danica planter, $1,885, dishes, $2,400 and $1,900, Royal Copenhagen/Georg Jensen. Painting, $2,250, Pierre Deux.



Classic revival: pitcher, $400; marble lamp, 2½ feet tall, $700; vase with motif, $325; plaques, $150 the pair. Nial Smith.



One-of-a-kind glazed ceramic horse, $850; green vases, $130 and $150; carved wooden console table, $2,000, Matt McGhee.



From Larry Laslo: "Ruffled Bowl," $150, and "Spiral Bowl," $125—both about 2 feet wide. Available through Mikasa.



Zani's sparkling ex- piece [illegible] and stainless steel salad set, $16[illegible]. Through Mikasa.



Kosta Boda bottles shown: $40.50 to $140 at Royal Copenhagen/Georg Jensen.



"Large Wall With Door," oil and plaster on canvas, 120 by 105 inches, $15,000 from series by Peter Saari, available a O.K. Harris Works of Art.■

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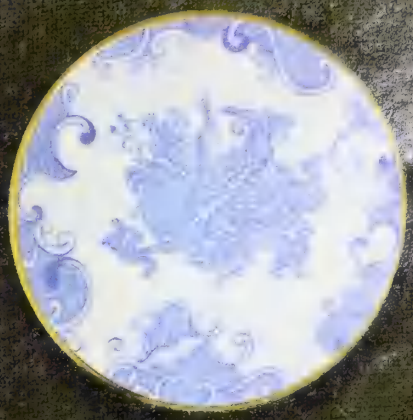
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For the first time ever . . . a collection of 25 miniature plates –
ach one different – each designed and produced by one of the world's most famous porcelain houses.

Miniature Plates of The World's Great Porcelain Houses

ailable by subscription only,
only from The Franklin Mint.
of one collection per subscriber.

reat porcelain houses of the
: Wedgwood and Royal Doul-
f England. Royal Copenhagen
nmark. Haviland of France.
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ó of Spain. Noritake of Japan.
i of Italy. Each is represented
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for this series.

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orld's greatest porcelain
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There are also variations in
in size, in texture, in type of
and decoration. For each
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elegant, all are beautiful, all
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of the great porcelain houses
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a formidable challenge. It
our years of meticulous plan-
nd preparation by The Frank-
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ll over the world to secure
operation of the leading
ain houses of the world and
suade each maker to partici-
this unprecedented interna-
issue.

if you traveled around the
yourself and visited each



A handsome hardwood étagère, specially designed to display the complete collection, will be provided to each subscriber at no added charge

porcelain house personally, you could not duplicate this series. For each miniature plate is being designed and produced *exclusively* for this collection.

Each miniature plate reflects the pride of its maker

Since each plate in this collection represents one of the great porcelain houses of the world, it is being designed and produced by that house's master artists and craftsmen to the highest standards of perfection. And since each reflects the pride of a great porcelain house, every miniature plate will bear upon its reverse the name and identifying mark of its maker.

Together, the plates will form a most gracious and harmonious collection. A collection so beautiful, so fascinating and so rich in the most glorious traditions of fine porcelain that it is certain to be treasured and prized throughout the years to come.

The subscription plan

This unique collection is available *only* from The Franklin Mint, *only* by subscription, and there is also a limit of one collection per subscriber. The plates will not be made available separately, nor will they be sold in any retail stores.

As a subscriber, you will receive your collection at the rate of one miniature plate each month, at the original issue price of $19.50 per plate. And this price will be *guaranteed* to each subscriber, even though the plates must be purchased by The Franklin Mint in many different foreign currencies over the next two years. In view of world-wide inflationary trends and currency fluctuations, this is a highly significant guarantee.

Mail your application by January 31, 1982

Because it will take considerable time for each porcelain house to craft its miniature plate, and because each house has many other commitments, the subscription application below should be mailed to The Franklin Mint, Franklin Center, Pa. 19091, no later than January 31, 1982.

SUBSCRIPTION APPLICATION

MINIATURE PLATES OF THE WORLD'S GREAT PORCELAIN HOUSES

Valid only if postmarked by January 31, 1982.
Limit: One collection per subscriber.

The Franklin Mint
Franklin Center, Pennsylvania 19091

Please enter my supscription to *Miniature Plates of The World's Great Porcelain Houses*, consisting of 25 finely crafted miniature plates, to be sent to me at the rate of one plate per month.

I need send no money now. Please bill me $19.50* for each miniature plate in advance of shipment. A hardwood étagère will be provided at no additional cost.

**Plus my state sales tax and $1 for shipping and handling*

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ALL APPLICATIONS ARE SUBJECT TO ACCEPTANCE

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36

hown much smaller than actual size (3" diameter average).

c. 1982 FM

House Seats

You can make a fabulous chair or sofa a room's focal point

Editor JASON KONTOS



Up-to-date camelback sofa is upholstered in diagonal quilted fabric, $1,225, Macy's.



Designer-inspired armchair for dining or living room upholstered all over in supple, durable cane, $675 at Macy's.



Pierre Deux's classic Voltaire chair covered in the distinctive "La Fenêtre" cotton by David Hicks. Chair, $975; fabric, $21 per yard.



Limited edition (30 only): sculptured wood chair designed by Meister/Robbins. $1,500 at Art et Industrie.



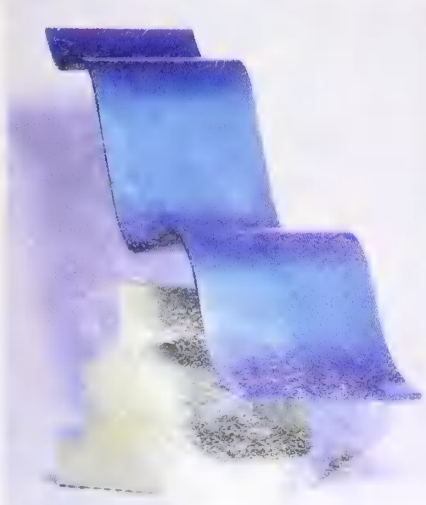
Elegant pigskin suede daybed, 86 inches long and 34 inches wide with two pillows, $2,250, Macy's. Vase, $435, Macy's.



This distinguished kidney-shaped sofa designed by John Mascheroni for Swaim, about $3,400 including pillows, W & J Sloane.

A bright new design in chrome by Flair: can be covered in a range of fabrics and colors, about $850 at W & J Sloane.





A modern sculpture: E[illegible] and yellow "Ribbon Chair" designed by [illegible] and Terry Main reclines and swivels, [illegible]



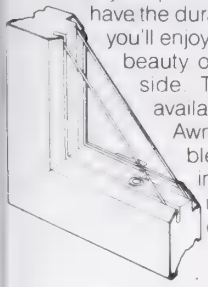
Abbreviated version of the chaise longue in natural willow by McGuire comes with full seat cushion and all three back pillows, about $2,400.■

Pella. For the pleasure of knowing you chose the best looking windows.

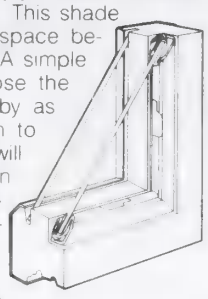
And the satisfaction of knowing they'll almost never need painting.



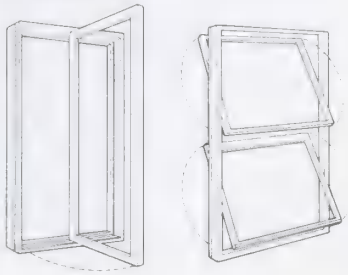
No matter where you might live, hardly a spring or fall will go by when you won't find one or more of your neighbors performing that semi-annual ritual we call Repainting. And Repainting windows is the worst part of that rite. That's one reason Pella's Clad windows have proved so popular. This Cladding has a durable aluminum base with baked enamel finish in your choice of White or Dark Brown. You'll have a finish that resists chipping, peeling, flaking, chalking or any of the many ills paint coatings are heir to. You'll have the durability of metal outside, yet you'll enjoy the richness, warmth and beauty of natural wood on the inside. This Cladding system is available as an option on Pella Awning, Casement, and Double Hung windows and Sliding Glass Doors. But low-maintenance cladding is only one of many of Pella's Saving Features.



Pella's Energy-Saving Features. The Pella Double Glass Insulating System outperforms conventional welded insulating glass. Yet, it costs less per window. This sytem derives its superior insulating qualities from a full 13/16" insulating air space between the fixed outer pane and removable interior panel. Cam action clips on the interior panel frame compress a flexible vinyl gasket for a tight, energy-efficient seal. With the Double Glass System you can also enjoy Pella's exclusive Slimshade® as an option. This shade mounts in the dust-free space between the glass panels. A simple dial control lets you close the shade to cut heat loss by as much as 62%, or open to admit the sun's warmth. It will also reduce solar heat gain by as much as 82% compared to single pane unshaded glass.



Pella's Time-Saving Features. Whether you use Casement, Awning or Double Hung, Pella windows have a unique system that makes them the easiest washing windows you've ever seen. Double Hung windows have a special spring-loaded jamb liner that permits pivoting and balancing the sash at midpoint. You can reach every part of the window for trouble-free cleaning from inside. Rotate the lower sash at a slight angle while the upper sash stays in place and you have splash-free ventilation when it's raining. On Casement and Awning windows, the hinging system permits a full 90° rotation toward the center of the frame. This self-centering action lets you wash outside panels without straying from the safety and comfort of your home.



Pella's Effort-Saving Features. If you've ever tried operating Pella Casement or Awning units at a Pella Planning Center, you'll know why Pella says there's a significant difference in Pella windows. Their effortless operation comes from a high efficiency worm gear drive and smooth, quiet nylon rollers. Makes them as easy to operate as turning an egg beater. You'll find another effort-saving feature in our multiple pane window designs. Sturdy wood dividers snap right out of the frame when you want to paint or wash the window. Available in rectangular or diamond designs. Yet another effort-saver is the self-closing feature used on Pella Sliding Glass Door screens. When released, the screen glides gently closed and is latched, automatically. It's a standard feature on all Sliding Glass Doors, including the Contemporary French Door style.



Pella's Trouble-Saving Feature. If you're right up to here with taking down and putting up outside screens every spring and fall, we recommend Rolscreen® units. Pull the screen down like a shade when you need it. Roll it up out of sight when you don't. It's available as an optional extra on Pella Clad Casement windows where it replaces the standard inside flat screen.



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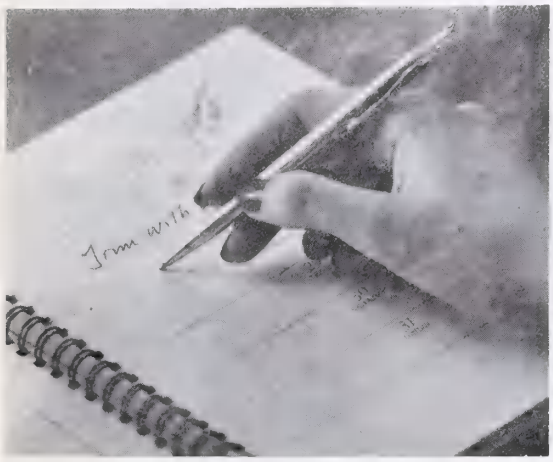
Also available throughout Canada. Coupon answered within 24 hours. © 1981 Rolscreen Co.

Pella. The significant difference in windows.

BEAUTY

AT HOME

Editor GINA HEARST



Promises to keep

This year is going to to be your best. Here's a month-by-month plan to help focus your attention on important areas of your overall beauty routine. Planning ahead saves you money. Looking forward to pleasure keeps you prompt.

January/February

EXERCISE: Make a commitment to better health. Most health clubs offer discounts for long-term memberships. Find one to suit your time and temperament—then GO! **At home:** *Jane Fonda's Workout Book* (Simon & Schuster, $15.95) outlines her approach to fitness. **Beauty bargain:** The YMCA. From pool facilities to yoga classes, it's the best deal in town. And take 10 minutes for a brisk walk every day. Improved circulation increases the energy needed to keep promises.

March/April

SKIN CARE: Keeping your skin clean and well-nourished is the goal. To cleanse winter-dry skin (hot climate or cold) get a series of facials with a trained professional. Follow up at home. At the end of 30 days, you'll have balanced your skin, established a new habit. **At home:** Brew camomile tea in a pot, drape a towel over your head, remove the lid and gently steam face and neck. **Beauty bargain:** Water. It's free. (Or ask your grocer for a discount on cases of the bottled kind!) Eight glasses a day are a total cleanser.

May/June

HANDS AND FEET: You want them to look especially well groomed for summer. Organize yourself with a proper manicure/pedicure tool set. Revlon has 11 elegant, zippered cases to choose from starting at $22. Neutrogena's Norwegian Formula hand cream comes in handy tubes to slip in your makeup case or gardening apron. **At home:** Quick way to perk up at the end of the day—wash your feet! **Beauty bargain:** Protect your hands with goatskin gardening gloves—one pair lasts a lifetime and they mold to *your* hands.

July/August

PROTECTION FOR SKIN AND HAIR: Use a potent sunscreen and moisturizer-with-sunscreen religiously. Sunglasses discourage squint lines. Trichologist Philip Kingsley's dos and don'ts for summer: DO wash hair daily with half portions of shampoo/distilled water; DO rinse after every swim; DO deep-condition every week; DON'T brush your hair, DO use a comb. **Beauty bargain:** Buy a heat diffuser for your hand-held dryer. It will minimize breakage caused by over-drying.

September/October

HAIR STYLING: It's time for an après-summer trim and a review of your overall look. A body wave may be all you need to get the cut you'd like; highlighting may be all that's necessary to try out a subtle color change. A "soap cap" treatment gives you the color enhancement you want without the drastic change you dread. **At home:** Clairol's new Kindness body-waving products let you do it yourself. **Beauty bargain:** Watch for Hoffritz's half-price sale on manicure and hair scissors.

November/December

HOLIDAY MAKE-OVER: Launch the party season with a lesson in new makeup techniques and colors. Most cosmetics companies offer skin and makeup seminars at this time of year for a nominal fee, with coffee, tea or lunch on the house. Merle Norman Studios have 2600 centers across the country dedicated to showing you your best face. **Beauty bargain:** Elizabeth Arden's Miracle Morning or Main Chance Day of Beauty gives you salon services at a third to half the price of individually booked treatments. ■

SEE PRODUCT INFORMATION

Sears Custom Shop Sale Jan. 2-Jan. 23

Save 20-50% on over 5,000 ways to custom decorate your home

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Create a home that's uniquely you—with exciting fashions from Sears Custom Shop.

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Save 25-50% on custom drapery fabrics

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Horizontals in more than 150 decorative finishes and colors, including genuine woods, wood-looks, aluminums and sheers. Plus versatile vertical blinds—macrame, vinyl, cane and mirrored-looks.

Save 20-50% on woven woods

Roman or roll-up styles in more than 80 colors—earth tones, warm textures, striking patterns. And, to help save energy, combine Sears woven woods with contrasting draperies.

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Free home visit, free estimate, at no obligation

Items that look one color in the store may look entirely different in the lighting of your home. But coordinating colors and patterns to your walls and furnishings is a cinch—when you have a Sears Decorator Consultant bring the samples to you. And, if you want professional advice, your Consultant is there to help.



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MERIT
Ultra Lights
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HB LOOKOUT

January

WHAT'S NEW FOR 1982? HERE ARE 10 TRENDS TO WATCH FOR . . .

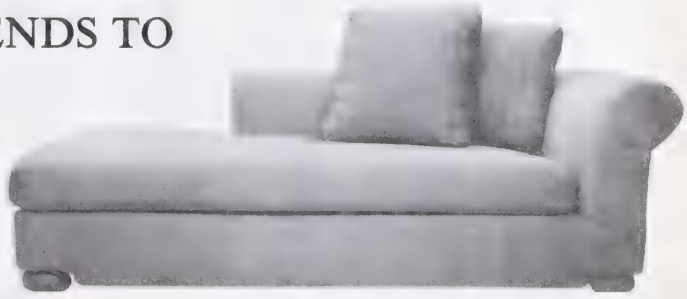
We asked top decorators, fabric house presidents and furniture designers what the way of the future is—here's what they predict: 1. **Light wood**—it's setting the pace in furniture from country to contemporary to Chippendale *(below)*. 2. Pastels still reign, but this year **color is softer,** prettier, grayed down instead of circus-bright. 3. Once a "grandmother color," **lavender** is surprising everyone and coming on even stronger this year than last. 4. **Legs**—you'll be seeing a lot more of the thin wood kind on sofas and chairs, a definite '50s influence. 5. Speaking of the '50s, their impact is evidenced in the **newly thinned down upholstery** and linear sofas. But there's also a countertrend—modular sofas are still big; ditto for **overstuffing**, as in the chaise *(top right)*. 6. And this year **the chaise** isn't just for the bedroom—it's being used everywhere, especially in (7) the **new media room.** Yes, the time has come for the big screen TV to have a room of it's own. But this is also a sign of the new emphasis on entertaining at home. 8. **Gold and all that glitters**—as in fashion, metallics are stealing the show. At home that might mean a gold thread woven through fabric, a gold border on a tablecloth or sheet, lots of brass—but however it's used, the focus today is on eye-catching sparkle. 9. **Trompe l'oeil** is newly revered for its ability to give a dark hall a view or create illusions like the marble floor *(above)*, and because it adds personality, your most important decorating asset for 1982. 10. The true decorating treasure these days is **fine architectural detailing**—beautiful moldings, rosettes, etc. We're discovering that with great architecture in a room, even the simplest decorating has instant drama.



Exemplifying the new light wood is this Chippendale chair, $1,095 by Chapman.



Coveted: wonderful moldings and trompe l'oeil, here by designer Beverly Ellsley.

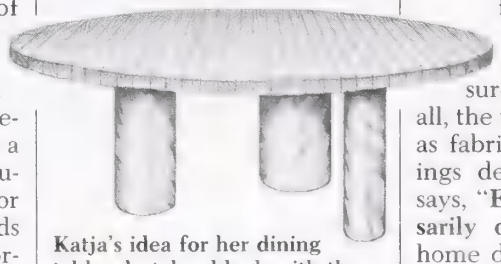


Not for the bedroom only, the new chaise—this one is in quilted seafoam chintz, $1,245 at Lord & Taylor.

JAMES LEVIN

Give your decorating a fresh start

The biggest changes for 1982 are small—but any way you add them up, they signal a new, exciting approach to decorating. **What really counts today is the right touch**—one beautiful accessory rather than a tableful, a pillow with just the right trim and texture to play off your sofa, a tablecloth with a lace border for a touch of romance. **Today's look is finely tuned**—right down to the ashtray (which may be a beautiful, oversized ceramic plate). Focusing on details, however, requires **a definite flair for adventure**—because styles are being mixed with more creativity than ever. Oriental carpets, American Indian pottery and eccentric Victorian chaises are all being found not only in the same house but the same room. **What makes it work: your vision**—and your feeling for the humorous side of things. "I think we like walking into a room with something that makes us chuckle," says designer Bob Patino of Patino/Wolf Associates. **People also like walking into a room that's lush and inviting.** "We're starting to think more about **Victorian decorating** and the wonderful comfort of 19th-century rooms," says designer Mario Buatta. But comfort in 1982 terms doesn't just mean great seating—it means silks, taffetas, marbles, rich woods, **fabrics and materials that are luxurious** to look at and a pleasure to touch. But above all, the thing to remember is, as fabric and home furnishings designer Katja Geiger says, "**Elegance is not necessarily opulence.** A country home decorated with wood, stone and simple handwoven things can be elegant. Elegance is caring about details, showing taste, not just showing off." And there has never been a time when this kind of elegance has been more sought after—or more appreciated.►



Katja's idea for her dining table—butcher block with three different size trompe l'oeil cardboard marble columns (they're really tubes from a building supplier primed with Gesso and then marbleized).

NANCY LAWTON



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HB LOOKOUT

THE ROMANCE OF OLD FRANCE





MUSEUM OF MODERN ART ATGET

"Old France" is the first of five exhibits sponsored by Springs Mills that explore Atget's ideal of compiling a portrait of France. Top, *"Vitry"*; right, *"Auvers-sur-Oise."*

Wisteria-covered farm houses, misty country roads, cobblestoned squares—this was the France that photographer Eugène Atget (1857–1927) captured and that is on display at the Museum of Modern Art in New York through Jan. 3 (on Jan. 23, it opens at the Corcoran Gallery in Washington, D.C.). "He was very aware that the way of life he was documenting was on its last legs," says Maria Hambourg, co-curator. She tells the story of one stone-walled village road that Atget photographed on four visits. "This was not the main commercial road, but a detour Atget sought out. After the fourth photograph, he wrote *'disparue.'*" The road had been paved, the centuries-old image modernized.

A DICKENS OF A DINNER

Ever since *Nicholas Nickleby* arrived on Broadway, we've been able to step right into the fabulous world of Charles Dickens—and now we can dine there, too, thanks to *The Charles Dickens Cookbook*. Author Brenda Marshall has uncovered recipes for the dishes Dickens describes (often in tempting detail), so his fans can cook up Mrs. Joe's Christmas mince pie from *Great Expectations*, or test out Mrs. Micawber's loin of pork and applesauce mentioned in *David Copperfield*, or simply sip mulled port from *The Pickwick Papers*. There's even a recipe for the dish that made Oliver Twist famous—gruel. And made here with oatmeal, hot water, sugar and cream, it doesn't sound bad! The book is $12.95 plus $1 postage from Everest House, 33 W. 60th St., New York, NY 10023.

Two Ways to the Future

A highrise of suburban homes? That's the urban housing solution that SITE, the visionary design group, proposes in its exhibit, "Highrise of Houses," currently touring the country. Each level would host a "street" fronted by typical American houses with yards, gardens and trees. Owners would buy space and build on it—just as they would in the suburbs. "This is not fantasy architecture," says SITE's leader James Wines, who worked on the project with Pratt students. "It is intended to be built—a Canadian developer is already looking into locations." Another urban housing solution is offered in "Suburbs," at New York's Cooper-Hewitt Museum through Jan. 23. In it, architect Robert A.M. Stern calls for a "subway suburb"—a planned community to be built between the urban core and existing suburbia. Drawing on the 19th-century utopian idea of garden cities around an urban center, his plan eliminates the unfocused sprawl of today's suburbs yet still fulfills the American dream of a home of one's own. ▶

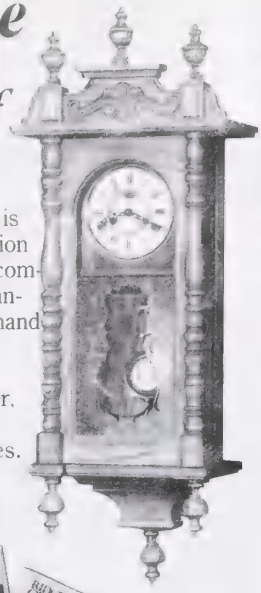




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Carl Eller

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HB LOOKOUT

A Glimpse of England's Golden Days



The carefree aristocratic life symbolized by great English country houses like Castle Howard (*above*) has fascinated us all—but none perhaps more intensely, even dangerously than that of Charles Ryder, the main character of Evelyn Waugh's *Brideshead Revisited*, now an 11-part series premiering on PBS, Jan. 18. Lushly filmed on location, Waugh's story brings us into Castle Howard's inner sanctum—a rich world of tapestried halls, impeccable butlers and crystal-chandeliered dining rooms.

Since Castle Howard is most surely the house that inspired Waugh, filming the novel's scenes there didn't require any set building; decorating, however, was a bit of a challenge. Since the book spans three decades, the living room, for example, had to be Edwardian in the early scenes—ornate silver photograph frames, fussy cushions with tassles, lamp shades with fringe. ("Lamp shades are one of the most important things to get right, they change so with each period," says producer Derek Granger who believes in authentically re-creating a period—right down to bookcases with books in the editions of the times). For the 1930s scenes, the whole room went white—the sofas were slipcovered and the accessories streamlined to reflect the modern influence of decorator Syrie Maugham. "We were actually quite light-handed because we felt great country houses wouldn't change a lot or be terribly influenced by the fashion of the time," says production designer Peter Phillips.

The garden room underwent a similar transformation—in the 1920s scenes it featured busts on pedestals, leather chairs, marble tables on gilt legs. For the '30s, glass-topped coffee tables were brought in to lighten things up, along with an eye-catching white piano. But the production crew got involved in more than decorating—the wing of Castle Howard containing the garden room had been damaged inside by fire. "We rebuilt it so the Howards could use it when we were gone," says director Charles Sturridge, adding, "George Howard was one of our best assets. He was an extremely meticulous advisor as to what would have been used on an upper class table in the '20s and '30s. Often we'd be about to use a certain piece of cutlery or glass, and he'd say, 'Oh, I have something much better than that in the attic,' and go to get it for us."



A story of love and disillusion, Brideshead Revisited *stars Jeremy Irons* (above), *Diana Quick* (top), *Laurence Olivier, Claire Bloom.*

YOUR DECORATING HOROSCOPE

CAPRICORN
December 22-January 19

By LYNNE PALMER

Taste—and the best of it—is second nature to Capricorn. You have an excellent eye for achieving elegance in the simplest way. Your trademarks: solid colors and lots of antiques and ceramics. A born collector, you're also inately practical and a bargain hunter of the first degree. You like everything old—Grandfather clocks and 18th-century furniture, particularly American and English, though black lacquered Oriental furniture captures your interest, too. Since your sign rules stone, you're at home with a river rock fireplace or a flagstone floor. Equipped with the latest appliances, your kitchen is always efficient and superbly organized.

YOUR COLOR: You do well with all shades of dark blue (your sign's color)—navy, steel blue, sapphire and Dresden. You also like black and steel grays.

THIS MONTH: Since you're so concerned with energy (and money) conservation, set time aside to caulk and weatherstrip your windows.■

PUBLIC·NOTICE

As Little As $3 apiece

To earn the largest cash profit in our corporate history our firm is authorized to dispose of up to $8,000,000.00 (eight million dollars) worth of gold, silver and diamond jewelry before Midnight, Mar. 14. We will therefore sell off every piece of solid 14 Karat gold, every piece of solid sterling silver, every piece of genuine 10-facet round diamond, emerald, ruby and sapphire jewelry in our vault listed at right for as little as $3. All jewelry is brand new, direct from manufacturer. All jewelry is fully guaranteed and may be returned at any time to the address below for a prompt refund. There is *no limit* on how many items you may request *before* Mar. 14, but no requests accepted *after* Mar. 14. Your uncashed check will be returned if postmarked later than midnight of that date.

HOW TO ORDER: Complete and mail entire Public Notice Request Form at right to: **ABERNATHY & CLOSTHER, LTD., Public Notice, Dept. 39-3, Box 256, Jericho, New York 11753,**

Free 14 Karat Gold Heart

Our firm will make a larger profit if your order contains more than one item. Therefore we will gladly give you the 14 Karat Gold Floating Heart Pendant Charm (described at right) as a FREE GIFT if your order contains more than one piece of jewelry (any combination).

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PUBLIC NOTICE REQUEST FORM

MAIL TO: ABERNATHY & CLOSTHER, LTD., Dept. 39-3, Box 256, Jericho, New York 11753.

Indicate Quantity Desired Next to Each Item:

(A82960) ____ **Genuine emerald stud earrings** (¼-carat total weight), $3

(A83490) ____ **Genuine ruby stud earrings** (¼-carat total weight), $3

(A83500) ____ **Genuine sapphire stud earrings** (¼-carat total weight), $3

(A83060) ____ **Solid sterling silver chain** (18-inch chain), $5

(A82490) ____ **Solid 14K gold floating heart pendant charm**, $5

(A82350) ____ **Genuine .25 pt 10-facet round diamond stud earrings**, $5

(A85230) ____ **Genuine .25 pt 10-facet round diamond solitaire bracelet** on 7-inch chain, $5

(A82480) ____ **Genuine .25 pt 10-facet round diamond solitaire necklace** on 18-inch chain, $5

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Small (size 5) ____ (Qty) **(A83885)** Medium (size 6) ____ (Qty) **(A83886)**

Large (size 7) ____ (Qty) **(A83887)**

(A83370) ____ **Solid 14K gold chain bracelet** (7-inch), $6

(A83100) ____ **Solid 14K gold chain necklace** (16-inch), $8

(A85240) ____ **Solid 14K gold hoop earrings**, $9

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TOTAL OF $_____ enclosed.

(Add $2 shipping and handling regardless of how large your order. New York residents add appropriate sales tax.)

Name _____

Address _____

City _____ **State** _____ **Zip** _____

(A84600)



If you can't own our $10,000 console,

The Sony Limited Edition console costs ten thousand dollars. For a very good reason. It's worth ten thousand dollars. It has the largest picture tube ever made for the home: 30" (measured diagonally). A remote control system called the Express Commander that does just about everything, including even opening and closing the sliding tambor doors of the set automatically. Its picture is incredibly rich and detailed because of the new microcomputer circuitry we've developed: Dynamic Color, Dynamic Picture, and Velocity Modulation Scanning.

The Dynamic Picture system continuously monitors and adjusts the black and white values of the picture. The result is greater detail in the bright highlights and dark shadow areas of ever scene.

The Dynamic Color system treats the color portions the same way, to achieve extraordinaril lifelike color values, including remarkably natur skin tones.

The Velocity Modulation Scanning system, a Sony exclusive, delivers the critical sharpness and superb resolution normally expected on smaller screen sets.

The overall effect is a refinement of detail cor bined with subtle gradations of light and color, s that the picture seems to acquire a deep, dimer sional character never seen before on any ordinary television.

TV picture simulated.

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here's some consolation.

at spectacular picture is accompanied by a
:acular audio system known as Sony Matrix
d: twin built-in speaker systems project a
resonant tone that's incomparable in the
l of television.
d all of these hand-assembled electronic
lers come enclosed in a handcrafted
ole of rare and beautiful tamo ash. And just
of these televisions will be sold.
: if you can't get your hands on our ten
and-dollar console, don't be discouraged.
use Sony has a full line of 26" consoles (mea-
l diagonally) that have many of the incredi-
atures of our Limited Edition 30" console.
e Dynamic Picture and Dynamic Color. Like Velocity Modulation Scanning and Matrix Sound. Like Express Tuning and Remote Control. And all of our consoles come in beautifully crafted cabinets.

But perhaps, most importantly, every one of our consoles are Trinitrons, with the unique one-gun, one-lens system that won an Emmy.

So if you're looking for a console, look at Sony. All our consoles have many of the incredible features of our 30" Limited Edition, but at prices that are thousands and thousands of dollars less. And that can be a tremendous consolation.

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Now you can transform a blank wall into an elegant reflection of your taste.

Mirror strips.

An exciting new decorating idea that opens up countless possibilities for any room in your home.

Use them in sequences to create a rhythm of stunning vertical accents. Patterns that brighten up a shadowed corner. Put new life in your living room. Give spacious new dimensions to a bedroom, a hallway or a bath.

No matter where you put them, mirror strips create new textures with their bevelled edges. And—as you can see here—rich, new shades are reflected in the Solarbronze® glass with its soft, muted bronze tone.

With a variety of different widths, heights, colors and patterns to choose from, you can mix and match. And create a host of spectacular or subdued designs on any wall. Each of them a handsome reflection of your own good taste and ingenuity.

So check the Yellow Pages under "Glass" or "Mirrors" now. All the mirror strips you need to bring new elegance to your home are as close as your nearest glass dealer.

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PPG: a Concern for the Future

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guest SPEAKER

Thomas Hoving on how—and what—to buy at auctions now



Thomas Hoving

Whenever Thomas Hoving was involved in an auction, the stakes were unusually high. The former director of the Metropolitan Museum of Art in New York City, he was responsible for acquiring many of the rare antiquities that grace the museum's collections—the kind of search that's described in his latest book, King of the Confessors *(Simon & Schuster). Now president of his own consulting firm, Hoving & Associates, Mr. Hoving offers his views on art through various media: as editor of the magazine* Connoisseur; *as commentator for* The Thirteen Collection, *Channel 13's annual on-air auction; and as art correspondent for ABC-News's* 20/20. *Here he discusses the thrill of auctions.*

Q: *How would you advise the uninitiated—one who's never been to an auction—to learn about acquiring art?*

A: The whole secret to collecting—anything, anywhere—is saturation. If you see enough of a particular kind of piece, you'll learn where that item of sculpture or painting fits into the whole scheme. Of course, it always helps to read material on the subject and to talk to those with hands-on experience. If you know what you want to acquire, for example, you should go to your local museum and get to know the curator in that area of collecting.

Q: *How can you approach the auction itself with confidence?*

A: Never be afraid to ask a lot of questions. People who work for auction houses are not the stiff-shirted, monocle-wearing, nose-in-the-air snobs they were once said to be. They're usually very happy to answer questions, make comparisons, reveal any doubts they have. It's also important to be on top of the whole procedure. Observe a few auctions first and read up on the provisions—particularly the small print in the catalog. If you've bought something that turns out to be a forgery, for example, there's usually a set number of days in which you can be recompensated.

Q: *Once you've found that piece you're really in love with, how can you bid responsibly?*

A: You have to examine the piece, establish what the estimate is and the price you want to pay for it—and stick to it.

Q: *We've all heard about people coughing or rubbing their noses and then being put down for a bid they never made. Does this really happen?*

A: No—all of the lapel rubbing and winking stuff is what you see in the movies. Auctions are far less clandestine than people think. For example, it's a very good idea to alert the auctioneer that you're going to sit in such-and-such a place and that you're bidding on lot so-and-so.

Q: *Even though auctions have come out into the open, don't they still have a romantic lure?*

A: Auctions always capture the thrill of the chase, which is why you can have so much fun with them. When I was at the Met, for example, I never bid at an auction myself, but would send a London solicitor who would sit in the back with his bowler on his lap and just raise his umbrella to bid. It used to scare all the dealers half to death—they didn't recognize him and were terrified that he'd come from Saudi Arabia to buy out the place.

Q: *How would you sum up the state of auctions today?*

A: They've gone through a phenomenal change. People in the business decided to take them out of the darkness and really market them and make the experience the "joy of auctions"—with great parties and catalogs. It's a boom industry now. No wonder. Auctions have a sense of theater all their own. ■

ABC NEWS



FIREPLACE FANS AS DECORATIVE ACCESSORIES!

These handsome fireplace fans make marvelous, versatile, wall decorations .... much less expensive than a poster, and offer flexibility in wall arrangements. Hang them (using thumb tacks or carpet tacks), put them behind plants for color accents, place atop a bookcase or grace the curve of an armoire .... and if you're lucky enough to have a fireplace, they are perfect for hiding last night's ashes, or decorating that drab fireplace opening in warmer weather. Fans are made of heavy kraft paper, reinforced on the edges with steel; measure 20" high and when fully opened measure 39" from end to end. We've shown three colorways above: soft charcoal, muted turquoise, and dusty red. In addition, fans are also available in subtle shades of green, beige, antique white and cocoa brown. All seven colors are reversible to gold. Each fan is priced at **just $12.95** plus $2.00 for shipping and handling (total, $14.95 each). HOW TO ORDER: Write a check or money order (no cash, please) payable to H.M. SPECIALTIES. On a separate piece of paper, indicate the number of fans you want and list each color—remember, gold is *not* a color—choose from the seven colors listed above. PRINT the name and address to which you want your selections shipped. Send your payment and your order information to:

H.M. SPECIALTIES

Dept. HFFF 012, Box 2318,
FDR Station: NY, NY 10150

Remember, each fan is $12.95 + $2. shipping/handling ($14.95).
(Sorry, we cannot handle Canadian, foreign or C.O. D. orders. Please allow 30 days for delivery from our receipt of your order.) We ship via United Parcel Service wherever possible.

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Quick! What cigarette brand is the lowest in tar?

Don't say Carlton. Because it isn't. Though we couldn't blame you for thinking so. Carlton's been advertising itself as lowest for a long, long time. And in fact, it used to be.

But today? Just take a look at the chart on the right.

In it are a number of very interesting numbers.

showing current tar levels of different brands.

What's the Ultra Lowest Tar™ brand?

Now Soft Pack 100s have less than half the tar of Carlton Soft Pack 100s.



regular or menthol

Now Box 100s are the lowest cigarette available, bar none.

And no cigarette, matched length for length, is lower in tar than Now.

Quick! What cigarette brand is the lowest in tar?

There's only one answer–Now.

NUMBERS DON'T LIE. NO CIGARETTE, IN ANY SIZE, IS LOWER IN TAR THAN NOW.

	80's box	85's soft pack	100's box	100's soft pack
NOW	Less than 0.01mg	1mg	Less than 0.01mg	2mg
CARLTON	Less than 0.01mg	1mg*	1mg	5mg
CAMBRIDGE	Less than 0.1mg	1mg	—	4mg
BARCLAY	1mg	1mg	—	3mg

All tar numbers are av. per cigarette by FTC method, except the one asterisked (*) which is av. per cigarette by FTC Report May '81

NOW

The Lowest

The lowest in tar of all brands.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health

BOX, BOX 100's: Less than 0.01 mg. "tar", 0.001 mg. nicotine, SOFT PACK 85's FILTER, MENTHOL: 1 mg. "tar", 0.1 mg. nicotine, SOFT PACK 100's FILTER, MENTHOL: 2 mg. "tar", 0.2 mg. nicotine, av. per cigarette by FTC method.

TRAVEL

USA: Cross Over to Cross-Country Skiing

Fun is just the first reward from our fastest growing winter sport

By SUZANNE MURPHY

A scant 16 years ago, only about a thousand trails for cross-country skiing existed in the United States and few Americans had even heard of this ancient Scandinavian mode of travel. Today, many thousands of miles have been made available for this sport in hundreds of cross-country skiing centers from New England to California. National forests, hiking and horseback riding trails, even city parks, golf courses and backyards are accommodating themselves to this versatile activity. Partly because it is so accessible, cross-country skiing now vies with tennis as this country's fastest-growing sport, and experts claim it could one day overtake downhill skiing as our most popular winter activity.

Cross-country skiing, for starters, is safe and easy to learn; moreover, it is great physical exercise while it delivers great personal satisfaction. It is also inexpensive. Though often compared to walking because of the natural diagonal stride both actions share—the left leg with the right arm, the right leg with the left arm—enthusiasts claim that cross-country is much more fun than mere walking because of the free glide you get between the steps. The technique is based on a series of kick-glide movements, which occur as the body's weight is shifted from ski to ski with the help of two poles. The idea is to subtly refine one's technique so that shifting movements form a succession of graceful, flowing actions propelling the skier smoothly forward.

As in any sport, balance and coordination improve with time and practice, yet many skiers enjoy modest success even in their beginning attempts. You set your pace as you go—which means that if you're in good physical shape to begin with you can afford to be as vigorous as you want. If, however, you're just beginning a fitness program, you can keep your speed at a minimum to avoid needless exertion. That's why in countries like Sweden, where cross-country skiing approaches a national mania, it isn't in the least uncommon to see 60-, 70- and 80-year-olds on skis with their grandchildren in tow.

In planning your own cross-country ski program, consider these tips on clothing and equipment:

- Rent your cross-country gear the first few times you try it to find out what equipment suits you best.
- Skis, bindings, poles and boots will constitute your main cash outlay but all these items can still be obtained for just over $100 if you buy them off season (right after Christmas and in August, you can save up to 40 percent).
- Cross-country specialists agree that wooden skis are on their way out. Fiberglass and synthetic compounds are strong, fast and water resilient.
- Always wear layered clothing. This will allow you to regulate the body's temperature and perspiration rate by adding or subtracting a layer. Choose loose, nonbinding, natural fabrics. Long underwear is always a good idea along with cotton turtlenecks, wool sweaters and vests. And since more heat is dissipated from the head than from any other single area of the body, always wear a wool hat that covers your ears and the back of your neck. Keep fingers warm with mittens. Mittens with a wool liner and a nylon

(Continued on next page)



America's national parks contain thousands of miles of cross-country trails. See a partial listing on the next page; layered clothing assures comfort.

SUZANNE MURPHY

Suzanne Murphy, a beginner at cross-country, is a writer/researcher for CBS's 60 Minutes.

TRAVEL

Continued from page 35

shell give extra warmth.

- Skis and equipment are divided into four categories: light touring, touring, back-country and racing. Light touring skis are a wide, versatile ski to use on or off properly prepared trails. Both beginning and expert recreational skiers find them a good choice.
- Wax skis are traditional to the cross-country form. Generally speaking, wax skis turn better and climb with greater efficiency than their no-wax counterparts. But they also demand a somewhat more dynamic technique and they need time for polishing. No-wax skis have special bases that prevent backsliding but you'll end up sacrificing speed for convenience. No-wax skis now make up 70 to 75 percent of all skis sold in America, and since it seems pertinent, remember that Bill Kock won his Silver Medal in the 1976 Olympics on no-wax skis . . . . so they can't be *that* slow!
- Poles give lateral support and help propel the body forward. The better varieties are metal and fiberglass. Make sure the tips are curved forward so they'll pull out of the snow as you ski. A pole's proper length is measured from the floor to just below the upper arm.
- Boots and their bindings are the most important parts of your gear. Make sure that your boot is comfortably snug around the ball of your foot, that the heel of the foot does not lift excessively from the heel portion of the boot, and that there is sufficient space in the toe box for *all* your toes to wiggle. There must be no tight spots anywhere in the shoe that might restrict your circulation later.
- When you get to choosing socks, your best choice is a pair of thin nylon socks *with* a well-fitting outer woolen sock. Moisture that passes through the nylon is absorbed by the wool.
- And how do you choose your size ski? Raise your arm over your head. The ski should at least be long enough to reach your wrist from the floor.

To be sure, cross-country skiing is a low-risk sport, that is, the slow-paced, recreational style we're describing. It is, nevertheless, a good idea to follow certain safety measures to avoid injury and discomfort:

- A little pretrail conditioning will serve you well. A regular walking or hiking program will put your heart, lungs and legs in better condition for cross-country. But upper body conditioning will benefit you, too. U.S. Ski Association Director Lee Todd says, "Your legs are most probably strong enough. It's the upper body that will feel the effect of the exertion." If you have a calisthenics program, try adding two- or five-pound weights to wrists.
- Begin your cross-country run with an experienced friend or instructor and follow in his or her tracks. Packed snow is easier for you to negotiate.
- Keep the pace slow until you are sufficiently warmed up. (A warm-up drill *before* skiing avoids stiff muscles.)
- *Know your limitations.* As a beginner you are spending *double* your energy just learning to keep your balance and coordinate your movements.



A cross-country boot should let toes wiggle

- Protect yourself from sunburn. Vulnerable areas include the ears, nose and even the mouth. Buy good sunglasses to avoid squint lines from the glare. If you still find yourself squinting, put masking tape on each lens leaving a small slit in the center through which to see.
- Guard against frostnip and frostbite. If your fingers begin to feel uncomfortably cold, pick up your skiing pace or vigorously swing your arms in full revolutions. If your toes begin to freeze, loosen your boot laces or jump up and down in place. Should frostbite occur, don't rub the area. Treat it like a bad burn; see a doctor immediately.
- Avoid skiing alone in remote and unpatrolled places. Skiing in threes is the rule in cross-country. If one has an accident, one can attend while the third goes for help. Crossed skis placed upright in the snow is the universal signal for distress.
- If your cross-country ski trip is to be an extended one, always notify a reliable person as to your destination, route and expected time of return.

And would you like to know just *how* extended a cross-country ski trip can be? One woman crossed the entire continent in just two months.



CROSS-COUNTRY COAST-TO-COAST

1. ACADIA NATIONAL PARK, Rt. 1, Bar Harbor, ME 04609, has 35 miles of scenic, well-marked trails, overnight facilities.
2. ABENAKI OUTING CLUB arranges tours of wooded trails in Wolfeboro, NH. c/o Nordic Ski Shop, PO Box 297, Clow Rd., Wolfeboro, NH 13894.
3. BLUEBERRY HILL TOURING CENTER, Goshen, VT 05733, is in the heart of the Green Mountains.
4. MT. VAN HOEVENBERG has 12 miles of trails geared to every level of expertise. Write: NY State Dept. of Environmental Conservation, 50 Wolf Rd., Albany, NY 12205.
5. ROGERS NATIONAL RECREATION AREA offers 20 miles of high-elevation trails. Write: Appalachian Outfitters, 215 N. Main St., Blacksburg, VA 24060.
6. SNOWCREST AT HANNEPIN COUNTRY PARK has 30 miles of trails, many lit for nighttime skiing. Write: Snowcrest, Rt. 1, PO Box 272-A, Somerset, WI 54025.
7. YOSEMITE NATIONAL PARK features 90 miles of trails; shops; and restaurant facilities. Write: Yosemite National Park and Curry Co., Yosemite National Pk., CA 94389.
8. HIGH FOREST INN, PO Box 119-X, Hideaway Park, CO 80450, has 450 miles of trails near the Arapaho Forest.
9. BIG SKY OF MONTANA; PO Box 1, Big Sky, MT 59716, offers 35 miles of trails, guided tours, hotels, time-shares.
10. SLIDE MOUNTAIN/MOUNT ROSE, PO Box 2406, Reno, NV 89505, lies 22 miles from Reno; trails view Lake Tahoe.
11. ZION NATIONAL PARK, Springdale, UT 84767, at the Lava Point Area, for those who like to rough it. Accessible by four-wheel-drive vehicles only.
12. GRAND TETON NATIONAL HEADQUARTERS, PO Box 67, Moose, WY 83012, with spectacular views.
13. TRAIL ADVENTURES DE CHAMA takes groups of up to 10 skiers for a week's run. Write: 5839 Idewilde Land SE, Alburquerque, NM 87108.■

From *Cross-Country Skiing and Snowshoeing*, by Erwin A. Bauer, Winchester Press, 1975.

YOUR COLLECTIBLES

Where are they from and what are they worth? Here are expert answers to our readers' questions—and maybe yours!

By RALPH AND TERRY KOVEL



Q This maplewood highboy has been in my family about 30 years. It seems to be in good condition except for a small hole located in the very center at the top where something must have fit in. Should we insure this piece now that it is ours? How should we care for it?

—Mr. and Mrs. E.R., Glen Garden, N.J.

A. The style of your highboy is that of a New England made piece in the Queen Anne style, made about 1785. The value is determined by many things. Is the hardware original? Look for holes or color variations that might suggest other hardware, though the brass on the drawers appears to be of the proper style. Examine the drawers and legs to determine whether they have been rebuilt. Look for new wood, modern screws and poor finishing. There probably was a third finial at the top that matched the other two. It should be insured because if relatively untouched, it is worth about $4,000. (You can insure any antique by purchasing extra fine arts coverage in addition to your regular home owners' insurance.)

If the highboy is dirty, gently wash it with soap suds and a little water. *Dry immediately.* This should remove any built-up wax and dirt. Follow with a good wax-based polish. Do not wax more than is necessary or you will once again have a buildup of wax that can hide the patina of the wood. Never use linseed oil or silicon-based polishes.

Q I think that I own a banjo clock. It has been in my family for years. The lower part of the clock is made of painted glass. The eagle is solid brass. We can find no marks on it, but we would like to know how old it is and how much it is worth.

—Mrs. C.M., Vista, Cal.



A. Early wall clocks in America were run with weights that hung below the face. In 1802, Simon Willard patented one with a slightly different weight mechanism that kept accurate time and had a distinctive shape. It came to be called a banjo. The case itself was made of painted glass and the door pictured battle scenes, landscapes, flowers or geometric patterns. A clear oval was left in it so you could see the moving pendulum. An eagle or acorn finial usually topped the clock.

The banjo style was popular through the 1850s and widely reproduced in the early 1900s by important American clock makers such as Aaron Willard, Curtis and Dunning of Massachusetts and the New Haven Clock Company, E. Ingraham Company, Seth Thomas, Sessions Clock Company and William Gilbert Clock Company of Connecticut.

If your unsigned clock is one of those made before 1820, as it appears from the picture, it is worth over $1,000.

Q What can you tell me about my very odd-looking, six-inch-high cloisonné bird?

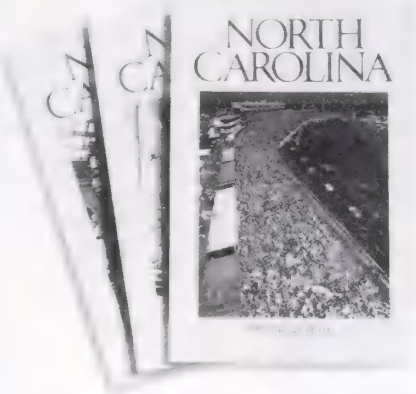
—Y.S., Newport, N.C.



A. Cloisonné has been a form of decoration in the Orient for centuries. Enamel and metal were carefully crafted to form the intricate patterns that can cover a vase or figurine. Most of the old Chinese cloisonné birds and animals found today were made during

(Continued on page 108)

Look Before You Leave.



The North Carolina Travel Package is an award-winning collection of information to help you plan your vacation.

You get facts on where to go, where to stay, and what to do. Even a full-color map that's keyed to points of interest. And it's all free. Just send us the coupon.

After all, even if you want your vacation to be an adventure, there are some things you don't want to be adventurous about.

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Gramps at the Reins



Back to School

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12 World-Famous Classics from The Saturday Evening Post

The Norman Rockwell Mugs

Genuine Imported Porcelain Trimmed in 22kt Gold

For more than 60 years, Norman Rockwell captured on canvas the very heart and soul of American life. In classic scenes we've all come to love, he displayed a kindness of spirit and a loving affection that have made him the most beloved artist in America. And now, you can enjoy 12 of Norman Rockwell's all-time greatest classics, never before available in a privately-issued collection of porcelain mugs trimmed in 22kt gold.

Rockwell Mugs — A Useful and Unique Collection

While many fine porcelain collectibles are distinguished by their *decorative* beauty and charm, very few are as special as mugs, which are also meant *to be used*. Serving refreshments in a matching set of beautiful collector mugs is so unusual that it is sure to be greeted with surprise and delight. And in the case of *Rockwell* mugs, each of his classic scenes is a short story and conversation piece all to itself.

Here to charm and delight your family and friends is ... the young boy who administers medicine to his ailing pooch, proving he is indeed a *"Friend in Need"* ... the weathered "old salt" who's only too happy to help a little boy dream of the sea in *"Ship Ahoy."* And there are ten more scenes just as heartwarming!

Rockwell Classics Never Before Available On Collector Mugs

Rockwell art has almost never appeared on mugs before and, in the few instances when it has, the quality of the reproductions and porcelain could not begin to compare with the mugs of *this* collection. For these mugs will be meticulously crafted to the uncompromising quality standards of the Danbury Mint. Moreover, this is the *first time* these most famous Rockwell scenes have been officially authorized by *The Saturday Evening Post* to appear on mugs.

Genuine Porcelain Trimmed in 22kt Gold

What's more, these are large, full-size *collector* mugs, *not* the more common "run-of-the-kiln" mugs (generally smaller) which you normally see. A rainbow of ceramic colors will be individually laid down so that each classic scene, repeated on both sides of the mug, will capture the full brilliance of Rockwell's originals. As a crowning flourish, each mug will be luxuriously hand-trimmed with three gleaming bands of precious 22kt gold including one on the handle! Note also that the mug design features an elegant pedestal base, usually seen only on the most expensive mugs, with a gracefully arched and fluted handle.



Ship Ahoy



Friend in Need

Mugs shown smaller than actual size of 5" in height

An Exclusive Edition

To enhance the collection's importance, *The Norman Rockwell Mugs* will be available exclusively from the Danbury Mint. No mugs will be available in even the finest stores; they cannot be obtained anywhere else except through this special direct-by-mail offer. For production planning purposes we ask that your order be postmarked no later than March 31, 1982.

Convenient Acquisition Plan Satisfaction Guaranteed

You can reserve your collection of *The Norman Rockwell Mugs* by simply completing the attached reservation application. There is no need to send money now. The twelve mugs will be issued at the rate of one per month; you will be billed for each mug as it is issued.



Shown above are six of the mugs as you might display them in your home.

Should you be dissatisfied with any mug, you may return it upon receipt for replacement or refund. And you may cancel your subscription at any time.

Act Promptly to Avoid Disappointment

The Norman Rockwell Mugs is a collection to be treasured by generation after generation in your family. To avoid disappointment, *return your reservation today!*

RESERVATION APPLICATION E 191

The Norman Rockwell Mugs

The Danbury Mint
47 Richards Avenue
P.O. Box 5255
Norwalk, Conn. 06856

Please return by
March 31, 1982.

Please accept my reservation application to *The Norman Rockwell Mugs*. I understand this is a collection of 12 genuine imported porcelain mugs trimmed in 22kt gold featuring world-famous Rockwell classics never before available on collector mugs. The collection will be issued at the rate of one mug every month at a cost of $14.50 per mug (plus $1.50 postage and handling).

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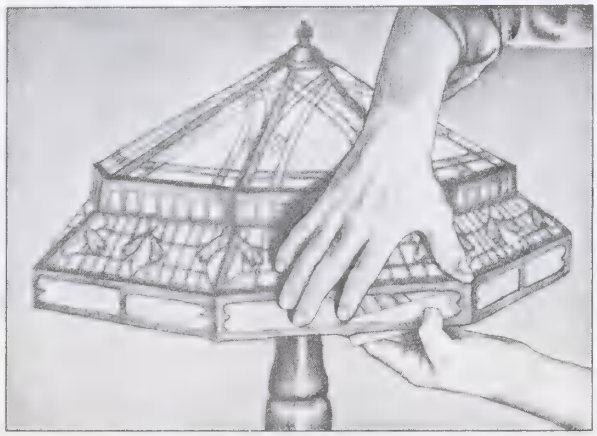
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WHERE TO FIND IT

Lamp and shade experts who restore, repair and make to order

By SYLVIA SUNDERLIN



Repair of leaded-glass lamp shades requires precise matching of texture and color, and replication of foil.

In the last few years, we've seen a new interest in restoring glass and metal kerosene lamps to use them again as oil or electric lamps—an activity stimulated by the energy conservation movement. This, coupled with the enormous interest in Tiffany glass and Tiffany lamps (because of the spectacular prices they have been bringing at auction), has resulted in a greater need for experts in lamp and lamp shade restoration. Here are some sources of repairs and parts for old lamps and shades, and for the manufacture and mounting of new lamps. Always pack *all* damaged parts separately and include total number of pieces on a slip inside.

Lamp Repairs and Mounting; Replacement Parts

City Knickerbocker, Inc., 781 Eighth Ave., New York, NY 10036; (212) 586-3939—This firm mounts, repairs and electrifies lamps and has a vast stock of lamp fixtures, hardware and replacement parts as well as glass shades. Brochure sent on request.

Faire Harbour Ltd., 44 Captain Peirce Rd., Scituate, MA 02066; (617) 545-2465—A distributor for Aladdin kerosene lamps, this firm has an ample stock of parts. The specialty of electrifying old lamps is done so that the lamp may be easily converted back to oil. Good parts of old lamps are used in repairs; the firm is also interested in buying old lamp parts. Catalog of Aladdin lamps and parts, $2, refundable on purchase.

Gem Monogram & Cut Glass Corp., 623 Broadway, New York, NY 10012; (212) 674-8960—This long-established firm repairs and restores as well as engraves cut-glass and crystal lamp bases of the highest quality only.

Nowells, Inc., 490 Gate Five Rd., Sausalito, CA 94965; (415) 332-4933—Reproductions of turn-of-the-century lamps and lighting fixtures are the principal product of this firm, which also provides complete oil lamp restoration and conversion services. Lamp parts and shades of all kinds are available. Telephone orders are welcome.

Skaron Narrow Fabric, Inc., PO Box 315, Valley Stream, NY 11580—This is the place to find wide, flat wicks for chafing-dish lamps as well as tubular wicks for Rayo lamps. Send required width and length.

Van Parys Studio, 6338 Germantown Ave., Philadelphia, PA 19144; (215) 844-1930—Here you can have a lamp custom made from a vase, figurine or other objets d'art. Restoration services include repairs to damaged china, porcelain and other fine lamps.

Lamp Shades: Custom Made and Repaired; Replacements

Burdoch Silk Lamp Shade Co., 3701 Orion Dr., La Mesa, CA 92041; (714) 465-7291—The specialty of this new enterprising firm is making appropriate shades for period lamps ranging from late Victorian to the early '20s, particularly those requiring ornate shapes, richly colored fabrics and fringe or velvet trimming. Twelve shapes and 10 colors are available, and despite the firm's name, all are covered in satinized polyester for easy dry



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cleaning. Illustrated brochure, $2.

City Knickerbocker, Inc. (see address on preceding page)—This company's variety of shades includes green cased-glass ones for students' lamps. Also available in small supply are original Argand shades. Brochure sent upon request.

Gatehouse Antiques, 1502 Old Gulph Rd., Villanova, PA 19086; (215) 525-2575—This small firm specializes in custom designing and making silk shades. The lamp must be brought or shipped well packed. Mention the decor and the desired color. Swatches will be sent upon request.

The Greenland Studio, 147 W. 22nd St., New York, NY 10011; (212) 255-2551—Craftsmen here restore Tiffany-style stained-glass lamp shades. Ideally, you should telephone in details and bring the shade. Otherwise, pack it carefully with parts wrapped separately and listed.

LaRoche Stained Glass, 214 Commercial St., Malden, MA 02148; (617) 324-0396—This firm has many years' experience in restoring leaded-glass lamp shades of the Tiffany type, with both flat and bent glass. Almost any type or shade of glass can be matched, but as every effort is made to achieve the best results, repairs may take from several weeks to months.

Unique Art Glass Co., 5060 Arsenal St., St. Louis, MO 63139; (314) 771-4840—Many kinds of lamp shades and bases are repaired and restored here, including art glass and both round and bent stained glass with copper coil or leaded coil. Write or telephone repairs required. Allow plenty of time for complete restoration.

Van Parys Studio (see address on preceding page)—This firm's primary specialty is painting designs on silk shades by hand to blend with or match lamp base design or room decor. Both Chinese and Indian silk are used; many other materials are available, from patent leather to parchment. A new specialty is the silk-string shade, often with crystal bead trim. The lamp base should accompany the order for the shade.

Tom Venturella, 32 Union Square East, New York, NY 10003; (212) 228-4252—Mr. Venturella restores Tiffany-type lamps with precise matching of glass texture and color and replication of the coil. Telephone or write in advance. Custom-made shades are also available.

Ruth Vitow, 160 E. 56th St., New York, NY 10022; (212) 355-6881—All shades in this specialty shop are custom designed and handmade to order, with coverings of pure silk, parchment or linen. Miss Vitow prefers that customers present the lamp base with detailed information on decor and room setting so that she can achieve the most artistic and appropriate design possible. ■

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ADOBE–THE ORIGINAL SOLAR SENSATION

IMAGINE LIVING IN A HOUSE TOTALLY HEATED BY SUNSHINE...

..that's the wonder of the seven solar houses we show you in this issue. Located from New Mexico to New England, they're all passive designs—no active panels or hard-to-take-care-of mechanical parts, just wonderful-to-live-in houses.The first thing you'll notice: the quiet. We've all lived for so long with the roar of furnaces and the uncompromising din of air conditioners that we've forgotten how utterly, peacefully quiet a house can be. The second thing that's different: You feel warmer—even if the temperature's only 65 degrees. That's because in passive solar houses the walls and floors are designed to catch and store heat. So instead of being warmed by a heater in the corner, the whole room is radiating comfort. And when you skip out of bed in the morning, the floor isn't icy—it's warm to your bare feet. The other thing passive solar house owners tell us is that you become very aware of nature, of the length of the day, of the power of the sun—and you experience each season with a fresh vitality. Here we show you seven exciting passive houses that prove just how compatible energy efficiency and great design can be.►

ADOBE– THE ORIGINAL SOLAR SENSATION

SOLAR WITH STYLE

IN HISTORIC SANTA FE, ENERGY EFFICIENCY AND PRESERVATION GO HAND IN HAND

For thousands of years, adobe has provided the arid Southwest with a natural heating system. This ancient and cherished building material inherently stores heat during hot, sunny days while releasing warmth during the night. But a string of cloudy days combined with the porous quality of earth bricks can greatly reduce these energy-efficient qualities. So when Chicagoans Donell and Lynne Moor decided to remodel this adobe house in Santa Fe, they asked architect Robert Peters of Alianza Architectos, Albuquerque, to provide a supplementary passive solar system. The task, performed with great elegance, was a complex one: The house is located in the city's historic district, where building must conform to guidelines set down by the Historic Styles Committee, the preservationists' organization that safeguards the unique architectural character of historic Santa Fe. Among the Committee's regulations are the use of adobe; earth-colored wall surfaces; flat roofs with parapet walls; and windows no closer to a corner than three feet. Visible walls are its chief concern—which meant that architect Peters had to achieve heat gain on either rear or side walls. He logically chose the new south living room wall, part of the remodeling of the original 1920s house, to achieve a solar condition. Combining direct and indirect solar gain, he alternated a Trombe wall (an interior mass that collects and reradiates heat) with light and airy French doors topped by clerestory windows. The large amount of glass is not a problem as the south elevation is totally hidden from the street in the both fashionable and historic Acequia Madre district of Santa Fe.►



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South Elevation

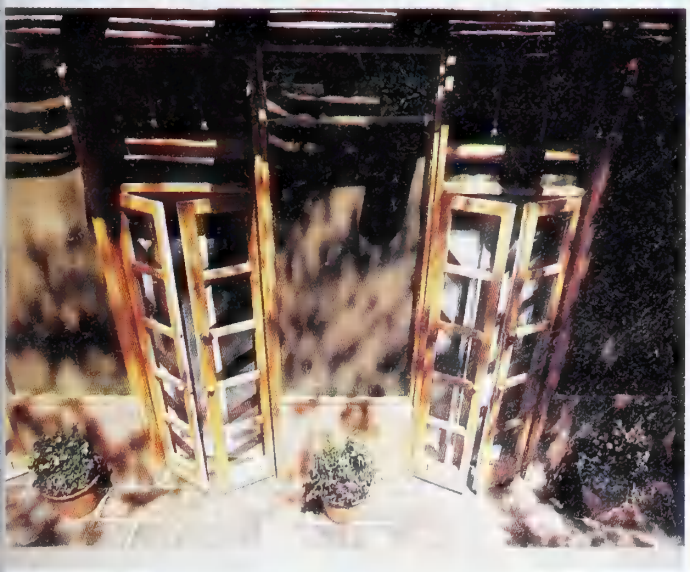


North Elevation

Walled gardens like the Moors' *(above)* are encouraged in Santa Fe as they recall the Hispanic character of the area. The style of the house *(far right)* is Spanish Pueblo, a fusion of Spanish architecture with that of the Pueblo Indians of the Rio Grande Valley in which Santa Fe is located.

In the Trombe wall *(drawing left and photo right)*, Thermopane glass is placed four inches away from an interior adobe wall so that the sun's heat is trapped in the air space between the exterior glass surface and the masonry. This air is heated to a very high temperature, which in turn heats the masonry wall and then the room. Thermopane helps retain the heat at night.







ROUND BEAMS, EARTHY TILES, THICK PLASTER WALLS ARE THE ESSENCE OF THE PUEBLO STYLE



Although the Historic Santa Fe Styles Committee does not concern itself with interiors, it was architect Peters's decision to carry out the Pueblo style throughout the house. Interiors are characterized by thick, white-plastered adobe walls and ceilings of peeled Ponderosa pine logs called *vigas*. The ends of the logs protrude through the wall to the exterior. Spanning the intervals between them are small willow saplings in a herringbone pattern known as *latias*. The stage was set for the Moors to collect southwestern art and artifacts. Says Lynne Moor, "What was important to us was to create a sense of place. We wanted to mirror the Southwest in our interiors with Indian pottery, basketry and weavings and Spanish and Mexican crafts." Reflecting this interest are an old Spanish table by the wall, handwoven pillows from nearby Chimayo, Navajo rugs, baskets and Hopi pottery. On the old table is a famous "Storyteller" by Helen Cordero of Cochiti Pueblo. Mixed with regional arts and crafts are contemporary paintings by Richard Hogan and sofas and oak tables designed by the architect. ►

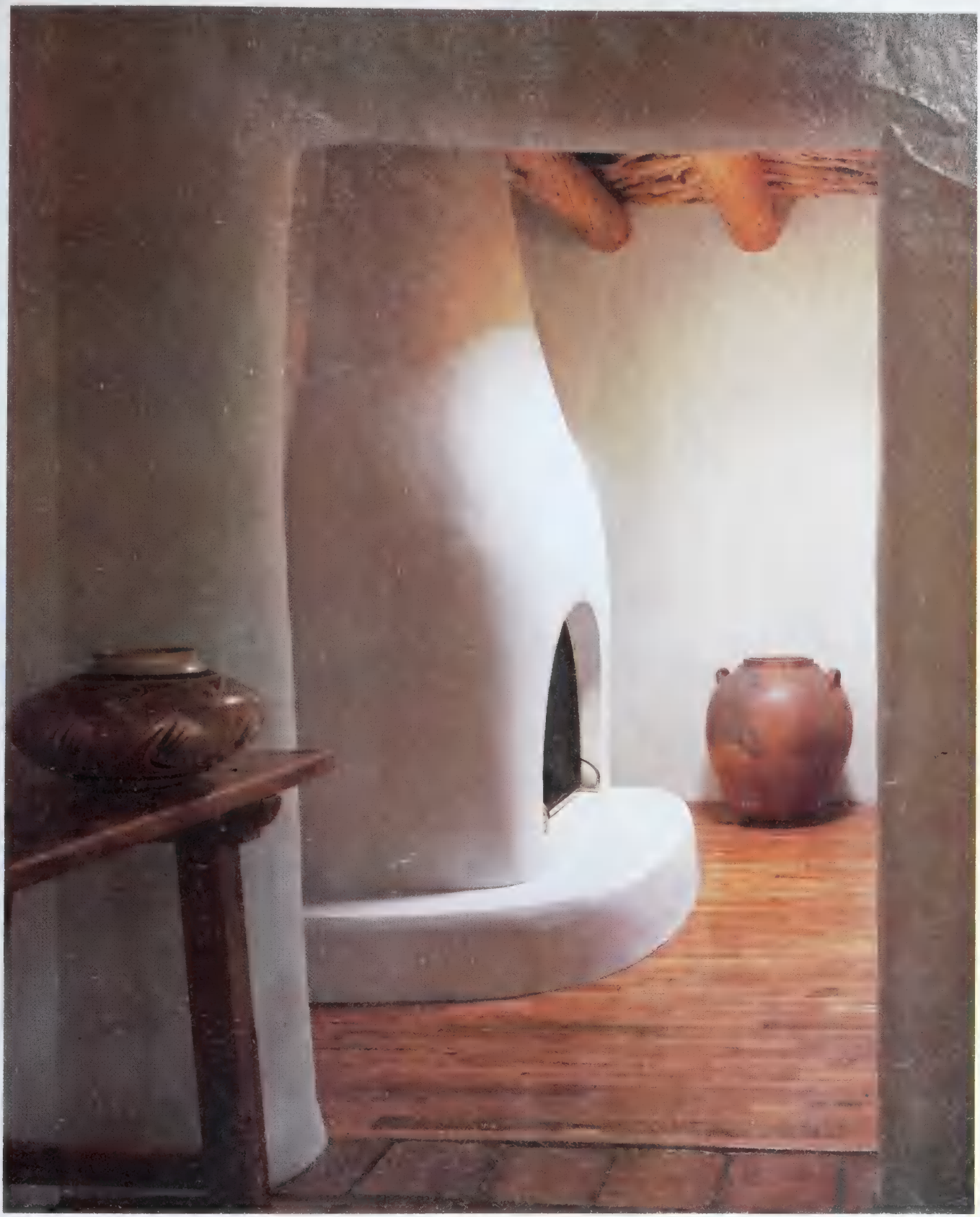




BUILDING AN ADOBE HOUSE IS SOMEWHAT LIKE BEING A POTTER

The concept of the old refectory as an activity center that people gather in and move through was Mr. Peters's inspiration for the dining room, which doubles as a passageway to the living room. Taking his cue from the oak floors of this, the 1940s' addition to the original house, Mr. Peters designed a dining table in oak that is stained similarly to that of the floor. The dining chairs by Nicos Zographos repeat the sculptural line of the organic wall that sweeps around to become a banquette. The burnished red-orange pullman cloth on the dining chairs is particularly appropriate as it is the exact color of the fabric used on the old Santa Fe railroad.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



EVEN DETAILS LIKE THE FIREPLACE ARE SCULPTED

"In the Moor house, I explored the sculptural qualities inherent in adobe construction," explains the architect. Evidence of these explorations are the fireplace *(above)* that is the focal point of the dining room; the new wall between the old section and the new living room *(opposite)*; and on the exterior, in the rounded corner buttresses. A skylight emphasizes the sculptural quality of the fireplace during daylight. Emphasizing the stark beauty of adobe are such accessories as the large Mexican jug, the Hopi bowl on the entry table, the textured ceilings and the Mexican Saltillo tile floors, which also act as a heat sink.■ —SUSAN GRANT LEWIN

A DOWN-TO-EARTH IDEA

SOLAR WITH STYLE

THE ROOF OF THIS UNDERGROUND HOUSE PROVIDES GREAT INSULATION—AND A SPOT FOR PICNICS

Aside from the fact there's a lawn on the roof, this underground house is a lot like any other spacious, three-bedroom modern house. The only thing missing: heating bills. Since the 16 inches of loam on the roof, an underground north wall and partially earth-sheltered east wall insulate it so securely, it seldom requires more heat than that provided by its south-facing greenhouse. The earth has the special quality of "lagging" a season behind—it retains summer's heat into the winter, and winter's coolness into the summer, helping to keep the house a comfortable, even 70 degrees all year. Every living area is blessed with sunlight, thanks to skylights and a clever layout that positions the house's storage and utility rooms by the totally underground north wall. Why did the owners decide to go underground? "We were living in a rambling 1800s farmhouse across the road, and we wanted a house that was easy to maintain and energy efficient. This property included a sunny slope by the stream. It was so protected from the north wind, which in New England means bad weather, that it seemed natural to back a house into the hill." The owners then got in touch with architect Don Metz, and visited several of the underground houses he had designed. "I don't think we would have built our house without seeing what it felt like to live in one." It feels, they found out, "private, warm, snug and remarkably quiet."

Advantages of an underground house: It's super insulated and well integrated into the landscape. **Disadvantages:** Humidity can be a problem for the first year and living underground is definitely an unconventional idea.►



From the south side *(above),* you'd never know the house is underground, but the west view *(below)* shows the garden and picnic area on the roof, along with skylights that help light the interior. "Unless people catch a west view when they drive by, they don't know our house is here," says the owner.



ROBERT PERRON

Above right: The beams on the ceiling help carry the load of the earth roof, as does the brick arch by the wood stove, which is used for back-up heat. In winter, the sun is so low that its rays stretch 16 feet into the living room, warming the tiles. In summer, an exterior overhang shades the greenhouse. This winter, the owners are planning to add insulating curtains to the sliding doors between the house and the greenhouse to prevent heat loss.
Right: The greenhouse, a 12-by-28-foot standard model by Lord & Burnham, boasts a hot tub in the far corner. "We can start plants on the roof—and then grow them in the greenhouse," says the owner. Hand-sewn muslin curtains help protect the furniture from fading.

FOR MORE DETAILS, SEE PRODUCT INFORMATION





GREENHOUSE POWER

SOLAR WITH STYLE

INSTEAD OF WALLS OF GLASS, AN OUT-OF-THE-WAY GREENHOUSE CAPTURES THE SUN



This 2,500-square-foot, five-bedroom house has electric baseboard heat, but th owners use a wood stove for most of their back-up heat. The stove is positioned in first-floor hallway with a two-story ceiling so the heat rises to the bedroom level.

Having a greenhouse-powered solar system doesn't mean you have to live in a greenhouse. The owners of this Connecticut house wanted rooms with traditional walls and windows, so they decided on an isolated gain system: A greenhouse on the basement level is connected to the first-floor living room with a vent *(see middle photo)*. "In summer, trees shade the greenhouse, and cool air is brought up through the basement," says the owner. To help warm the main living area, the south side of the house has lots of windows. After dark, their insulated curtains are pulled, and the greenhouse, which has big tubes of water that store heat, provides additional warmth. The north wall of the living room is windowless to prevent heat loss, so the owners built bookcases along it to add decorating interest—and insulate it further. How did the couple become interested in solar? "We were living in a 1920s' house, our children were grown and we were looking for an investment. A solar house seemed like an excellent one." **Advantages of an isolated gain system:** With a greenhouse on the basement level, you can have solar heat—without having to live in a greenhouse. **Disadvantages:** Greenhouses must be carefully sized so that they will collect enough heat for the house.■



Above: Behind the chaise is the air vent from the greenhouse, a story below. The big stone fireplace, which divides the living room area from the kitchen and dining room, has glass doors and an air duct to the outside so that it does not use warm room air for combustion. Floors in the living room are pine, but in the hall area, they're quarry tile to absorb some of the sun that pours in from the south-side windows.

Right: The owners grow vegetables and plants all year in their greenhouse, which is equipped with water cans that store the sun's heat and reradiate it at night.



A HOUSE THAT HEATS ITSELF

SOLAR WITH STYLE

NO AIR CONDITIONER OR FURNACE NEEDED—AN ENVELOPE OF AIR BUFFERS THE HOUSE FROM THE OUTDOORS

Everyone knows hot air rises—and here's a house that's taken that principle and used it to keep three floors of rooms a very even 70 degrees all year. Not surprisingly, the house is called an envelope house because an envelope of moving air really does surround the interior, insulating it from both freezing and scorching weather. The house works totally without fans or moving parts. What gets the air going is the greenhouse, which heats it so it rises to the attic, where it expands and is forced down through the north wall, which is actually a double wall with airspace in between. The air then travels down to the basement, where it warms a cement floor, and flows back up to the greenhouse. At night the heat stored in the basement floor warms the air. In summer, the rising hot air is forced out an open attic vent—and cool air is drawn in from a vent in the ground. Does the house work even in cloudy weather? "If you can see even the slightest shadow, the greenhouse will have plenty of warm air," says the builder, Woody Schempp. **Advantages of an envelope house:** The system is extremely efficient, easy to operate and the house is kept at a very stable, comfortable temperature. **Disadvantages:** The greenhouse and double north wall up construction costs.■





Top: The north side of the house, which has a double interior wall to allow the air to flow in between, has only a few windows to prevent heat loss.

Middle and right: The two-story greenhouse, spanned by three balconies from the master bedroom, living room and kitchen, has an electrically heated hot tub on the ground floor. The house has back-up oil heat, which is used infrequently.



ROBERT PERRON

FOR MORE DETAILS, SEE PRODUCT INFORMATION

A ROOF THAT THROWS A CURVE

SOLAR WITH STYLE

THE WIND BLOWS RIGHT OVER THIS HILLTOP HOUSE—AND INSIDE, STORAGE TUBES PROVIDE HEAT





ROBERT PERRON



"FOR A VACATION HOUSE, SOLAR IS A PERFECT CHOICE—IT KEEPS THE HOUSE WARM EVEN WHEN WE'RE AWAY"

bove: The bedroom windows were aggered "to catch the effect of the ıountain peaks," says the architect. hase-change cells store the sun's heat n the room's south side. At night the wners pull down white shades with vo layers of Mylar in between that eate an insulating air barrier.

op left: The curving roof buffers the ouse against winter winds—and in ımmer, when the windows are open, improves circulation within the ouse. Skylight openings are covered at ight with quilted window shades, hich are easy to install on a slant.

ft: Since the family wanted to put ıeir Oriental rug in the living room, ıe floor could not be tiled to serve as a llector. Thus a direct-gain system ould not work, and the architect lded six water tubes to store heat.

R MORE DETAILS, SEE PRODUCT INFORMATION

Perched in the midst of glorious Vermont mountains, this architecturally dramatic house is complex by design—but exceedingly simple to live in, which is one of the paradoxes of solar architecture. Building a passive house means a lot of advance brainpower—you really have to know the site, figure out the effects of wind, sun and temperature extremes; but once you do, you'll have a house that practically takes care of itself. Case in point: this vacation house. Since the house is super insulated (the electrical back-up system is rarely used), the owners never have to worry about freezing pipes—and they don't have to waste energy heating the house when they're away. When they are in residence, all they have to do to keep the house warm is pull down the insulated shades on the windows at night. Six floor-to-ceiling water tubes in the living room catch the sun's heat during the day—and reradiate it at night. The use of water tubes for storage was a perfect system for this family of five because "we ruled out a greenhouse—we wouldn't be there to grow plants—and we didn't want our view blocked with cement-mass walls." The water tubes let in light and preserve the open, airy feeling of the interior. "We've gotten to love them. They really sparkle when the sun hits them." The owners also wanted a conventional interior—three bedrooms, a den, Oriental rugs and carpeting upstairs. "You can't store a whole lot of energy in a carpet," says the architect, Ted Montgomery. But with clever planning, he more than made up for the fact that the floor is not a collector. Upstairs, he fit the master-bedroom windows with phase-change cells—black, sun-absorbing cans filled with eutectic, or low-melting-point, salts. These liquify at 81 degrees and store a great deal of energy; when the sun sets, they begin to solidify, releasing heat into the room. **Advantages of a phase-change system:** Phase-change cells and water tubes can work in conventionally designed rooms with windows—no greenhouse or cement-mass walls needed. **Disadvantages:** Unless well incorporated into the design, they can be intrusive in the decorating scheme. Phase-change cells with eutectic salts are currently expensive.■

CATCH-THE-SUN HOUSE

SOLAR WITH STYLE

WINDOWS ON HIGH DO ALL THE WORK



The basement of this skylight-lit solar house located outside of Eugene, Ore., is the wine-making and storage area for the family's vineyard.

What creates architectural drama in this house—lots of skylights, a huge fireplace and a two-story brick wall—is also its heating system. During the day, sun floods in, warming the brick wall; at night, insulated panels are slid down over the skylights and the heat stored in the bricks warms the rooms. The system has proved so effective that the owners rarely use its electrical back-up. In summer, the panels keep out the hot afternoon sun and 31 windows catch the breeze. "In some ways, the house has more collecting area than it needs," says one of its architects, Glenda Fravel Utsey of Utsey/Fravel Utsey Architects. "The owners wanted an abundance of skylights as much for the view as the solar heat." Indeed, the house, located on a working vineyard, has a not-to-be-missed view from the mountains right to Oregon's coast. **Advantages of a direct-gain house:** With its reliance on skylights, this is one of the simplest solar houses to design—and one of the most pleasant to live in. **Disadvantages:** The abundance of direct sunlight can cause serious fading unless shading panels are added. Some direct-gain houses experience temperature swings—highs on sunny days, lows on cloudy ones—a problem avoided here by the vast amount of collecting space and skylight coverings. ■



The huge, two-story fireplace and brick wall act as the house's solar collector—and as the dramatic focal point of the living room and the dining room, several steps up. A stairway in the east side of the fireplace wall leads up to the two children's bedrooms, the master bedroom and a second-floor gallery area from which the skylights' insulating panels can be lowered via pulleys.

FOR MORE DETAILS, SEE PRODUCT INFORMATIO

SUNSHINE THAT WORKS AT NIGHT

SOLAR WITH STYLE

TWO TROMBE WALLS STORE HEAT AND RERADIATE IT

A solar system is to conventional heating what owning a house is to renting—an investment. At least that's the view of the young couple who decided to make their first home a passive solar one. "We wanted it to be as self-sufficient as possible—without getting into anything that was hard to care for." And that's what they got. Architect Doug Kelbaugh partially covered the north wall with earth—and turned the south side into a collector. It has a sunny greenhouse sitting room at its center and, at each side, a Trombe wall set behind windows *(see photo top)*. A Trombe wall is essentially an interior cement wall that collects heat from an exterior window four to five inches away. Painted with a special nickel-formula, heat-absorbing paint, it stores the sun's heat and radiates it into the room. The Trombe walls here provide heat for the living room and master bedroom. **Advantages of Trombe walls:** For people who don't want to live with a lot of glass, a Trombe wall is a simple, effective heating system. **Disadvantages:** A house with Trombe walls requires planning so the solid cement areas don't eliminate a room's sunlight. Here they are not only broken up by a greenhouse, but they're positioned at the sides of the house, so sun can enter windows in the east and west walls.■





Above: Skylights in the roof help light the interior—and they also preheat water in tanks hanging inside the skylight domes before it's fed into the house's hot water heater. Inside, Japanese shoji screens on the ceilings obscure the tanks from view.

Left. Reflector screens outside the greenhouse focus sun onto water cans. At night, the screens are flipped up and the water reradiates heat into the house. In summer, the screens are always upright so as to prevent the cans from collecting heat.

Below: The greenhouse, which serves as a hallway connecting the kitchen to two of the house's three bedrooms, has a quarry tile floor to help retain the sun's heat. A cement-mass wall behind the greenhouse does the same trick. The water cans, painted dark blue to match the room, are on wheels for flexibility.



ROBERT PERRON

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A SENSE OF *The Past* RE-CREATED TODAY

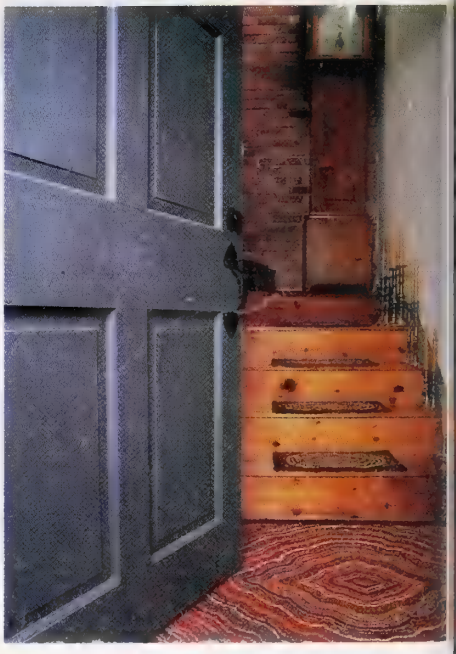
By DOROTHY BRIGHTBILL

My decision to live in Maine was not spur of the moment but resulted from a long love affair with a beautiful, familiar country. I had visited there for many years, traveling from my house, north of New York, which had been a carriage barn. I had thought about restoring an old house, but as soon as I saw this little saltbox in the woods, I knew it was for me—even though it had been built in 1973. It is secluded but not remote, with tall pines and their fern carpet surrounding the property. By the side door was a lovely, sunny area that would be perfect for planting my herb garden, whose bounty I love to share. This garden—the best I have ever planted—has culinary and fragrance areas; the former has cross-shaped paths to provide easy access to all the plants, and the latter, with diamond-shaped access, fills the air with heady, invigorating scents. ►

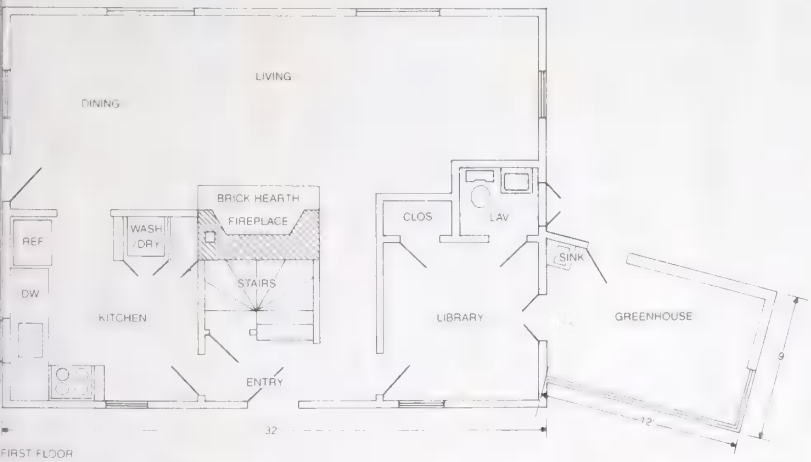
Dorothy Brightbill, now retired, was for many years a decorating editor of American Home.

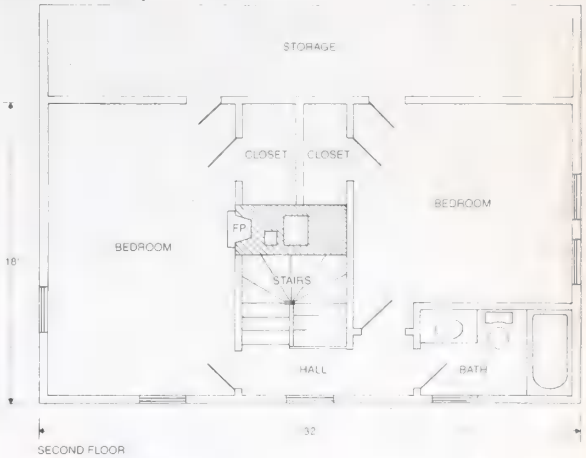






Standing back proudly from tall conifers and poplars, the saltbox is sheathed in deep charcoal clapboards that hold the heat of the winter sun. At right is a solar greenhouse and at left an old-fashioned Colonial herb garden *(close-up below);* the Maine climate dictates pots for rosemary. *Opposite below:* The front door bids welcome with Mrs. Brightbill's handwork—a hooked rug on each stair; for her directions, see page 000.





The heart of the floor plan is the "great room" formed by living and dining areas; a central chimney assures indoor warmth. The greenhouse, a recent addition, is angled to maximize the sun's rays.





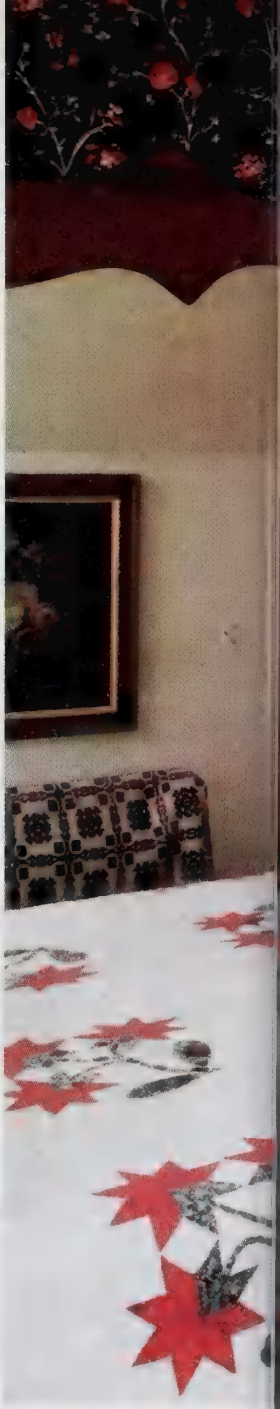
In Colonial days, the most important room in the house was the "great room." Here was the tall cooking fireplace—a fine focal point for comfortable seating placed cozily close. Beyond, a 17th-century armoire stores china used in the dining area, where an old English cupboard displays blue Staffordshire. Furniture throughout the house is a mix of antiques and more recent copies of fine pieces made by talented Maine cabinetmakers.►



Dining area of the "great room" establishes itself with a long harvest table, its amber hues polished with age and loving care. On the table are prized old blue Canton plates with a Staffordshire pitcher and bowl and a basket of wild flowers. In the corner, a Shaker cabinet displays and stores tea caddies and assorted teas and potpourris. The sailing ship at right was embroidered in the 1800s.

"A NEW SOLAR GREENHOUSE LETS US ENJOY 'OUTDOOR' LIVING ALL YEAR"





The master bedroom is dominated by a 1730 canopy bed with antique quilt in the Full-Blown Tulip pattern. Shaker boxes to an 18th-century pine blanket chest.

The solar greenhouse' mahogany framing gives the structure a visual strength that's especially appealing during Maine's rugge winters. Space under the bench stores greenhouse supplies and keeps magazines handy for reading in the wicker chairs. Pillows, Pierre Deux.



A tiny fireplace fills the master bedroom with warmth

There is space in the house for needlework, rug hooking and perhaps some day weaving loom. And there is erenity so I can write about ıe subjects that I understand. ınd, best of all, there is the ealization of a childhood ream—one that began when I isited my grandfather's greenhouse and he explained the beauty and mystery of his flowers. I had, since then, wanted a greenhouse of my own, but heating requirements had made it unrealistic. This past year, solar developments made it possible to consider and the builder drew plans to construct our greenhouse *(left)*. Since his main profession is boat building, the interior supports are constructed of mahogany curved like the inside of a ship's hull. Heat is transferred from the apex down a "stack" under the floor to the living room. A sink allows watering; wicker chairs make it an inviting oasis for relaxing all year.■

Editor MARY EMMERLING

ORDER HOUSE PLANS, SEE PRODUCT INFORMATION





MICHAEL DUNNE

IN BROUILLY

THE CHÂTEAU DE LA CHAIZE

How a 20th-Century Family Rescued Its 17th-Century Home



Having survived three tumultuous centuries with its legendary pedigree intact—house by Mansart, gardens by Le Nôtre, furnishings by Jacob—the Château de La Chaize in Brouilly was brought into the 20th century when the Marquis de Roussy de Sales, his wife, Nicole, and their four children decided in 1968 to make it their home. The exciting and exacting process of discovery hasn't stopped. The brilliant key: Everything decorative you see is historically accurate; everything you don't, sublimely modern. "We live here very simply," says the Marquis, who is the international director of Parfums Christian Dior. "We may lunch in our shirtsleeves, but silver and porcelain are meant for everyday. The house feels in keeping with today."►

The château has been home to 17 generations of one family. Today it reflects a new zest for living.

Amazingly, the château has been continuously owned by one family since the land was given to Père La Chaise, father confessor to Louis XIV. Finished in 1676, its placement inside a small bowl of mountains protected it through the Revolution and both World Wars. When the Marquis began modernizing it, there were still neither roads leading to the château nor facilities inside it. There were, however, 32 oxen waiting to be fed! The Château de La Chaize today is a masterwork of dedicated study and execution carried out by Madame de Roussy de Sales. The whole family takes extended vacations here, where their children's friends are invited.►


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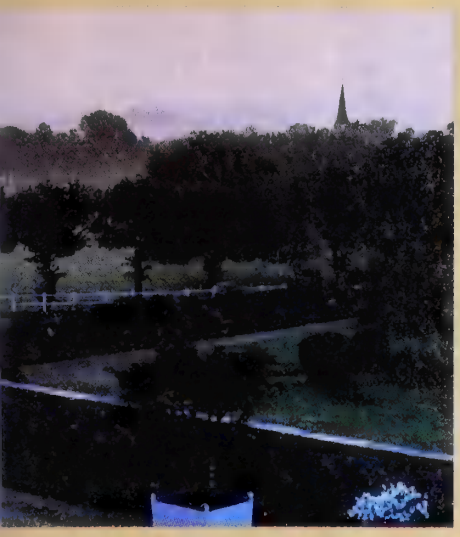

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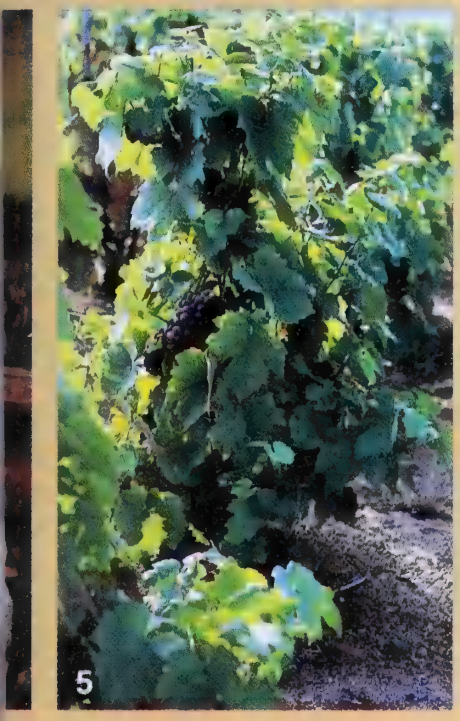

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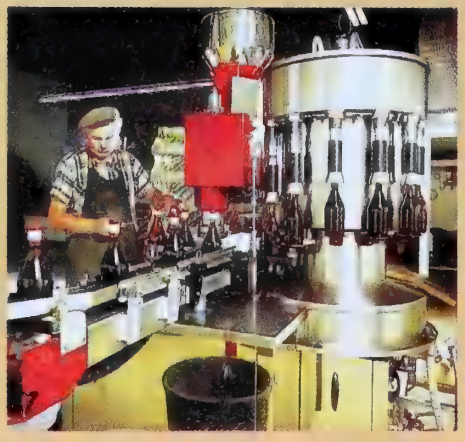

9

1. Running down the esplanade are twins Sophie and Patricia with François, who carries Caroline. **2.** Mme. de Roussy de Sales arranges 20 vases of flowers every day. **3.** The elegant lines of Le Nôtre's 17th-century six-acre garden are accented with traditional boxed orange trees. **4.** Dining *en famille,* lunch is a light, informal pleasure. **5.** Gamay grapes produce the château's world-famous Crû de Brouilly, France's largest estate-wine-export to the United States. **6.** During Louis XIV's reign every château was required to have a room in which he could be received at any time. Today the "Chambre du Roi" with its magnificent Tiepolo ceiling is a guest room. **7.** Bottling wine requires the utmost in modern technology, but nursing wine, **8.**, demands time-honored casks. **9.** A cozy bedroom for Caroline and her future husband was made from an attic in the château. **10.** Eight marble columns, each topped with a hound's head, line the hall. **11.** In keeping with the spirit of the house's history, no wires or switches show in the kitchen. Its floor was raised to allow for heating and all the ultra-modern equipment is kept behind cabinets and under counters. The kitchen evolved from the château's music room.




6


5




8




11



Above: The Marquis's bedroom provides luxurious comfort with a minimum of distractions: a simple blanket covering his bed, a leather tufted chair for reading, roomy *fauteuils,* or armchairs, at his writing desk and tea table. The room's wallcovering and draperies by Braquanier are an Oriental tree-of-life pattern popular in the country style of the 1770s.

IN BROUILLY

"As we have worked to re-create the dignified spirit of the house, we hope that each generation after will add its energy"

François de Roussy de Sales

A feeling began to emerge about the house as the plans for refurbishing and modernizing took shape. The Marquis expressed it as a question: Are we capable of honoring this house at the level of quality it demands without spoiling it? The answer was a resounding "Yes." Mme. de Roussy de Sales has researched every scrap of fabric, every fitting and fixture from doorknobs to the 17 fireplace plates that required replacing. Every day brought with it the excitement and lure of another discovery that she put right to use.►

Right: In the attics of the chateau, Mme. de Roussy de Sales made the astounding discovery of a whole set of hand-carved furniture made by the great French cabinetmaker Georges Jacob. The upholstery for the *canapé,* or sofa, was ordered to resemble the popular flame stitch of the 1770s. The table before the sofa was made by Giacometti.









Above left: Looking onto the sitting area from the bed, a fireplace cheers Mme. de Roussy de Sales's bedroom. All the furniture, authentic Louis XVI, is from the sets of Georges Jacob's work found at the château. Mme. de Roussy de Sales ordered a lovely floral upholstery to cover the pieces throughout—one understated look for the chairs, draperies and bed.
Left: An artless vase of roses before a window.



bove: What appears to be a sumptuous daybed is in fact Mme. de Roussy de Sales's bed. By day it looks like a deep sofa in keeping with ther sitting areas of her bedroom, but by night it is pulled away from the wall. The sofa's "back" is actually an upholstered plaque affixed the wall that centers the bed in the daytime. The serene style of the room's decoration camouflages its modern accessories and lighting.

Workmen breaking through a w ceiling in a small room on the round floor of the château reported nding a wonderful series of vaults mewhat higher up. Workmen in her rooms found the same. In the nd, four small rooms had their alls removed, thus creating a luxuous sweep of space canopied by the aceful vaulting. Mme. de Roussy Sales decided to make this her droom, which includes a sitting ea, an adjoining dressing room and bath. She lined its alcoves with another cache from the four original rooms—fabrics from the 1700s hidden in forgotten closets. A small office that they both use to conduct the affairs of the house and the estate links her bedroom to her husband's *(see previous page)*. The Marquise grows roses and the Marquis paints watercolors, and both bedrooms reflect the interests they bring to them, but both are designed for refreshment and repose.■

IN BROUILLY

"I want people who see a room to think it has always appeared just this way"

Nicole de Roussy de Sales



HOUSE DRESSING

How one woman's flair for details
can inspire you to try new uses of fabric, scale and color



RANDY O'ROURKE

"I love color and I love pattern," says interior designer Leah Lenney of Pelham, New York. "Both lor and pattern require control to harness the energy ey put out. When I began decorating my own house, I iew early on just what my palette would be—orange. ear, sunny, orange-juice orange. And as I worked, I scovered that using shades from the same color family owed me more leeway to play with scales of pattern." er decorating rule: Stick within a single color group and save your daring and nerve for the varieties of size a pattern delivers. For example, the sofa to the left is upholstered with a cotton that is repeated on pillows for the sofa to the right. That cotton is again used for the sloping valances over the windows and French doors, but this time combined with a second cotton print united by brightly striped ribbon. The large scale of the rug blends with the patterns of the sofas, pillows and valances. Esau, Mrs. Lenney's Welsh corgi, loves his velvet chair.►





Two prints, two spicy colors

The color Turkey Red aptly describes the mideastern flavo of Mrs. Lenney's library. A carved molding frames th bookcase, an architectural detail she has carried through wit fabric borders that outline each wall. Two fabric patterns are a work: a small, bright red paisley against a bold curry-colore paisley—the small one covers large spaces like the walls; th larger is used for borders, Roman shades and the upholstery o the chair and pillow. The detail at left demonstrates the play c the scales. Upholstery-weight fabric specially manufacture with a paper backing is Mrs. Lenny's choice for wallcoverings. adds an extra step to a project but the result is worth it.

Silken watercolor stripes

Soft apricot, ivory, golds and yellows—the colors of sunrise—make another mix of patterns in the dining room. ıe ceiling is covered with a paper resembling Portuguese tiles, d the walls of this room have been striated by hand. The ffeta draperies are striped in pink and green. The placemats *ght)* were made to accent the colors and soften the angularity the room, which is heightened by the two dropped beams at frame the bay windows. Brick-red borders on the dinner ates contrast with some of the room's delicate shades, harmoze with the Turkish kilim she chose for the floor. Sunlight akes subtle changes in color during the course of a day. ►



Anticipating contemporary bracket shelving systems by 100 years, this 19th-century cast-iron bookcase with groove-and-slo brackets was rescued by Mrs. Lenney from a public library. Antique gilded French brackets placed end to end decorate the top.



The door frames of the bedroom have been decorated with paper borders, deftly mitered to continue the pattern's flow.

Borders to delight the eye

More pattern-on-pattern for the Lenneys' bedroom *(above left)*: unglazed Chinese Leopard Toile fo both the curtains and the shades, a hand-dipped paper i the Italian style for lining bookends on the walls and subtle botanical paper border of leaves and berries insid the door frames. The bed is covered with a hand-cro cheted string spread, and the afghan is made from "gran ny squares." At left is a detail of the door frame, showin a mitered corner. It's easy to do. Mrs. Lenney suggest this technique: Lay one whole strip with its square edg right to the corner of your wall, door frame, chair rai



ıst off the living room is the family music room, which Mrs. Lenney has decorated with softer hues of her favorite color, citrus range. In keeping with other rooms, the surprise of pattern here lies with an antique paisley shawl, draped on the chaise.

Dressmaker details add richness to a room

hatever. Simply fold a second strip of the border paper ı its bias, thus making an automatic seam. Match, cut ıd paste down.

There are many delightful fabric details in the Len-eys' music room *(above right)*: generous balloon shades, ıirred window seat cushions and cabinet door linings, ɔuncy ruffles and skirts on the chaise and small arm-ıair. Though the colors were intended to harmonize ith those in the living room, they were inspired by the affordshire plate resting on the counter of the right-ınd bookcase. "I'm often encouraged to build a room around the colors of a particular object such as a plate or a painting," says Mrs. Lenney. "It's almost as if the artist had inspired me to enlarge on or magnify what he's done. For example, I know that the inspiration for the color scheme in my living room was derived from a collection of Imari china I bought when I was 20 years old. I have never stopped loving traditional Japanese colors in Imari: deep orange, gold, dark blue and white. My appreciation of certain *shades* of those colors changes. So it's quite possible to decorate rooms that blend similar colors distinctively."■

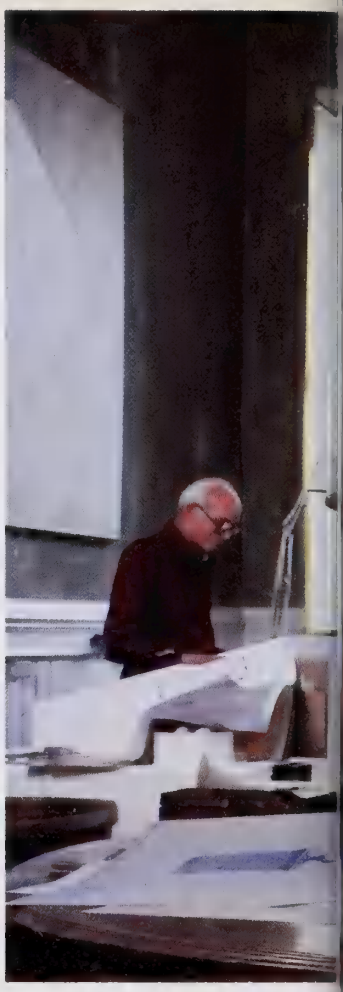
Editor JASON KONTOS

3 MORE DETAILS, SEE PRODUCT INFORMATION

An Eye for The Unexpected

To discover a stray useless object and invent something uniquely decorative takes a degree of cunning and a leap of faith. A born scavenger perceives an object not for what it is, but for what it could be. As any treasure hunter will testify, rubble and rusty parts evoke images of aesthetic merit. A lifeless log can be reincarnated as a table base, a discarded crate as a box garden. Here are some examples of how such alchemy has transformed humble findings.►

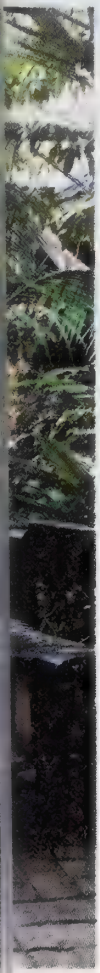






Designer Michael Taylor's home is a treasure trove of nature's leftovers retrieved from the nearby Pacific coastline. The steer skull, a memento of a trip to the Mojave Desert, rests on an improvised log pedestal table with jagged stone top. The "seat" is artfully contrived from beechwood deposits. *Right:* Free-form trunk at dining-table height serves as sculpture, too.

Coral branches discovered by interior designer John Dickinson are clustered in an ironstone vase in the studio of his home, a converted firehouse. In the background, poised on matching columns, are papier-mâché heads—display props found in a trash heap. They appear on pedestals as tongue-in-cheek works of art, convincing from afar.







Piece of horn with a shell resting in its curve holds a votive candle. *Left:* Triple layers of matched logs serve as a spontaneous end table with tray on top for refreshing cocktails.



Pebbles, carefully selected for their uniformity and subtle tones, are arranged as if they were fruit in a bowl. *Left:* A California courtyard is a mystical garden of twigs planted in sand-filled terra-cotta urns. Ladders, tree-trunk table and pots form a still-life composition on stones.

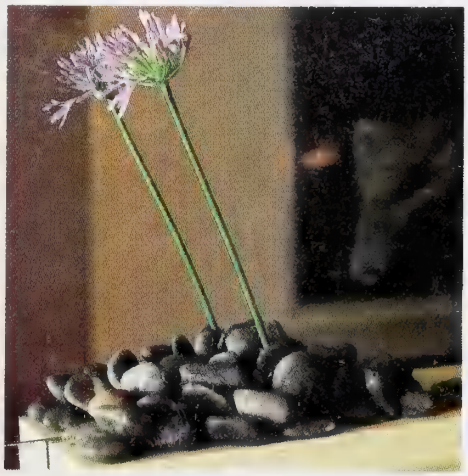


J. BARRY O'ROURKE/JEFF HUNTER

From Found Objects *by Joseph Ruggiero. Copyright © 1981 by Joseph Ruggiero. Published by Clarkson N. Potter, Inc.*

"Found objects are invitations to flights of fantasy. They challenge us to invent." —Mario Buatta

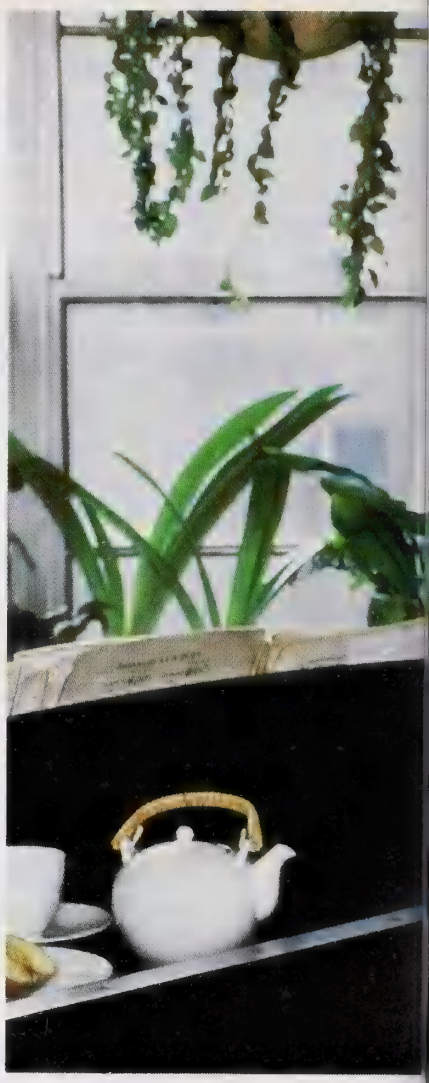
Nature's familiar surroundings can be the starting point for feats of invention. There is no special technique for taking an object from where it was found and transforming it into a form of decoration. Much like folk art, found objects are appealing in their naiveté and surprising origins.■ —CAROL COOPER GAREY



Pebbles found at the beach are creative camouflage for glass containers holding reedlike agapanthus. Spread on a mantel they give the illusion of a rocky ledge.



Rose-water bottles, more commonly found in powder rooms and gourmet kitchens, provide novel favors for dinner guests to take home.





"We have nature as a powerful force at our fingertips," says San Francisco artist Ron Mann. On the crest of his lawn, rocks ar grouped so that they repeat the rugged coastline. In lieu of formal garden furniture, this rock formation—heaped with cushion functions as a sofa while being an integral part of the terrain. The found objects that surround his home are meant to live outdoors, weathering always in the turbulent winds and salt air baths. Here nature is a man-made exhibition of clever artwork





Left: Author Elvin McDonald plants bulbs in a vegetable crate and wire wastebasket. *Above:* Plain paper bags provide soft wrappings for amaryllis, free of charge.



A large nut and shower drain are found objects that, to designer Mimi London, suggest candle stands. She also rescues tin cans as covers for outdoor spotlights.



iver rocks the height of cocktail tables are functional objects in the desert-like nowroom of fashion designer Ralph Lauren. Like chunks of abstract sculpture, the ocks suggest art forms, but are actually found tables that have generous amounts f room on their surfaces to hold potted plants and assorted natural accessories.



Bamboo sticks gathered in designer Dixie Marquis's yard were nailed to pine frames. Glass forms an invisible barrier between indoors and out.

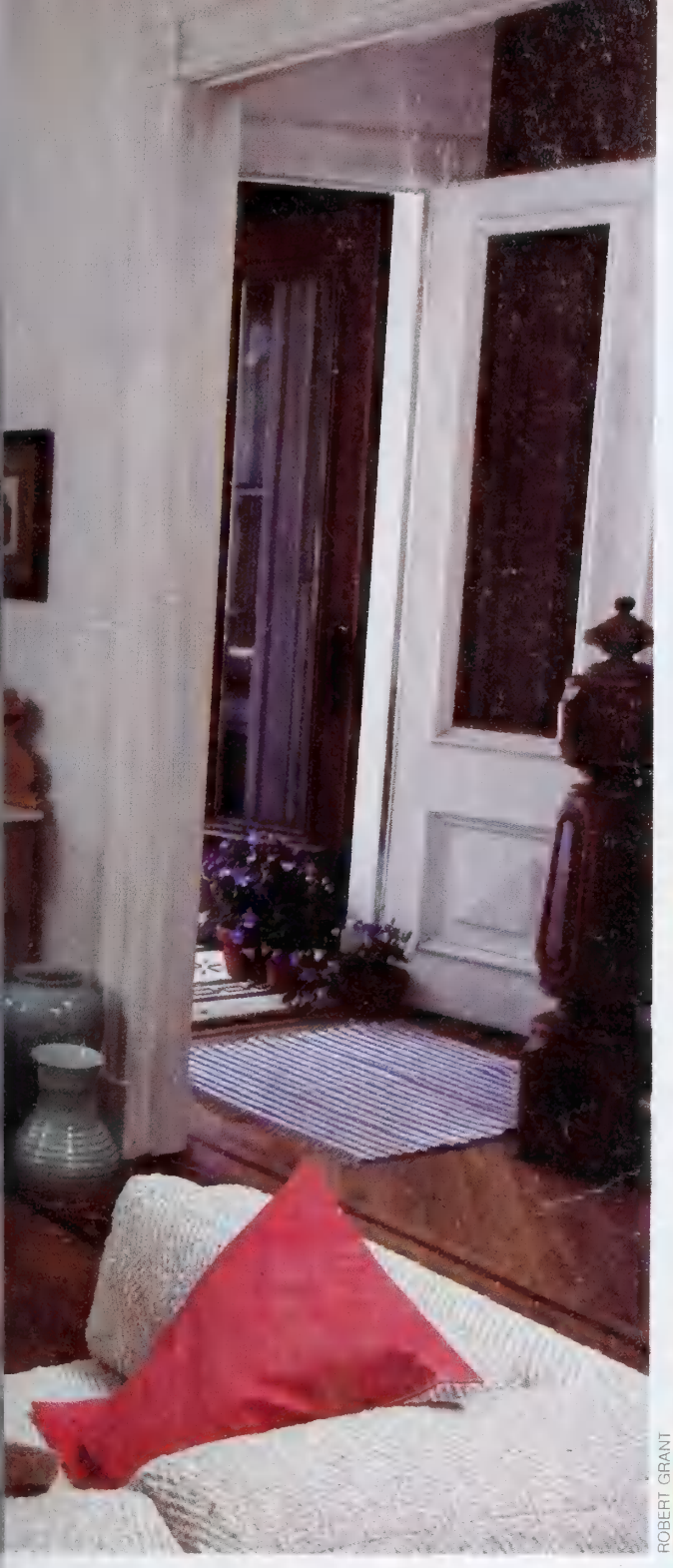


Interior designer R. Michael Brown started off the mix of styles with furniture from the Workbench—a contemporary oak coffee table and love seats *and* an antique washstand and table. Curtains are in P. Kaufmann's China Stripe.

Victorian charm meets modern ease—with great results

It used to be that ornate Victorian houses were filled with ornate Victorian furniture—and that white modern sofas were found in white modern rooms with chrome coffee tables and curtainless windows. But here is a grand 19th-century room that's as comfortable with the present as the past. The sofa arrangement is decidedly modern, but the drawing-room-style curtains and the winter-garden setting behind it are Victorian ideas. The shawl over the sofa and the Romanian kilim rug give the clean-lined love seats a special warmth, while the architectural drafting table *(right)* gives a forgotten nook a contemporary use. All furniture by Workbench.■

Editor KIM FREEMAN



ROBERT GRANT

DECORATING AT RETAIL

HOW TO MIX STYLES WITH A SURE HAND

SHOPPING LIST

atmeal tweed love seats	$475 each
ak coffee table	$230
indsor armchair	$150
rafting table	$240
ntique Danish wash table	$350
ntique Danish washstand	$400
evi chair	$125
olling drawers	$185
rchitect's lamp	$22.95
hina Stripe curtain fabric	$12 per yard
olid pillow fabric	approx. $14 per yard

R MORE DETAILS, SEE PRODUCT INFORMATION



The Formica-topped drafting table, Kevi chair and rolling drawers are strictly modern, but right at home in this tiny Victorian nook. Print throw-pillow fabric is by Jay Yang; solid pillow fabric, Waverly. Rice paper shades are from Azuma.

It's new. It's beige.

More Lights 100s

Box 8mg



It's more you.

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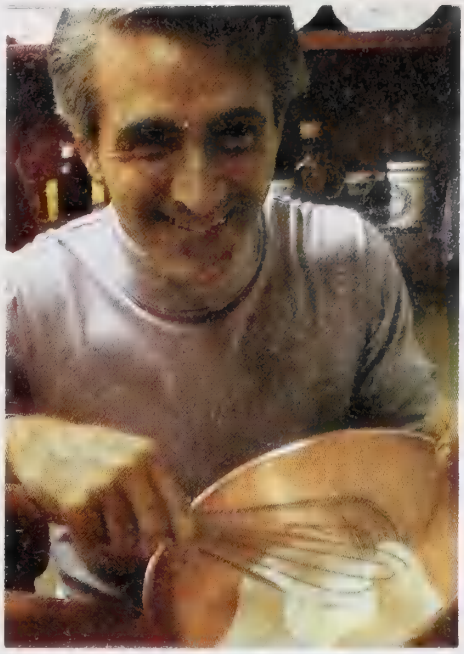
8 mg. "tar", 0.7 mg. nicotine av. per cigarette by FTC method.

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IRRESISTIBLE CHOCOLATE

✦ Six Grand Finales From One Easy Recipe ✦



IRRESISTIBLE CHOCOLATE

How do we all love chocolate? No one can count the ways, bu we've found six that are simply superb. Not only are these lus cious desserts (see five on the previous page) uncomplicated an divinely delicious, but they're all variations of one basic recipe "You use the same ingredients and techniques for the base—onl the proportions and final steps vary," explains Richard Grausma *(left)*, cooking teacher and the United States representative of L Cordon Bleu, Paris's renowned cooking school. Here, Mr. Graus man demonstrates the preparation of a chocolate mousse and souf flé. (You refrigerate the mixture for a mousse, bake it for a souf flé.) Frozen, molded with lady fingers, the same recipe becomes marquise au chocolat. And by changing the baking direction slightly, you can use the same plan for a chocolate roll, chocolat mousse cake or pudding. Recipes begin on page **98**.



1. You'll need 4 oz. semi- or bitter-sweet chocolate, 4 Tbs. unsalted butter, 4 eggs and 2 to 3 Tbs. sugar (optional).



2. First step is to separate the eggs into 2 bowls, and, if you're making the soufflé, to preheat the oven to 475°.



3. Now place the butter and chocola together in a saucepan on the stov allowing them to melt over low heat.



4. Remove the pan from the heat and stir in the 4 egg yolks until the choco-late mixture thickens slightly.



5. Transfer the chocolate mixture from the saucepan to a mixing bowl (quick-ly, before the pan cooks the yolks).



6. In a separate bowl, beat all the e whites until stiff (for added swee ness, beat in the optional sugar).

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

Chocolate mousse, mousse cake, soufflé, pudding, chocolate roll, marquise au chocolat— all from one easy-to-make recipe





Add half the beaten egg whites the chocolate in the mixing bowl; set remainder aside.



8. Using a whisk, fold the egg whites into the chocolate mixture, blending all the ingredients together carefully.



9. Now, using a rubber spatula, fold in the remaining beaten egg whites until the mixture is thoroughly blended.



The mixture is now ready for the l step. For mousse, simply refriger- for two hours in a crystal bowl.



11. For soufflé, use a prepared 4-cup mold; bake 5 minutes. Turn to 425°, and bake 5 to 7 minutes more.



12. Sprinkle with powdered sugar and serve. (The soufflé serves 4; the mousse serves 6.) ■

MOLDS

Ever since our Colonial ancestors pressed butter into pretty molds, shaping foods has been a sure way to give a dinner table extra beauty. Here are seven dishes that are as easy as they are eye-catching.

Wonderful food is more than great flavor and tempting aroma—it's also eye-catching color, attractive texture and, last but not least, exciting shape. Add them all together and you have the tremendous appeal of molded foods, which, because they're made in advance, are the easiest for any holiday-pressured hostess to serve. Several of the recipes for the dishes presented here were designed especially for food processors, but the others can be made just as easily because the molds do the work. Onc these dishes take shape, you'll see why they're perfec choices for a New Year's Eve buffet, a quiet famil evening, or a cocktail party with friends anytime. Be cause the dishes are molded, they're easy to handle a parties—and provide great opportunities for guests t serve themselves. The design of the molds also make the food a decoration—giving your friends a table tha instantly says "welcome." Recipes start on page 102. ■

RASPBERRY PUDDING





CRAB AND LOBSTER IN ASPIC

ICE CREAM BOMBÉ



MOLDED BUTTER



FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

ANNETON BREAD

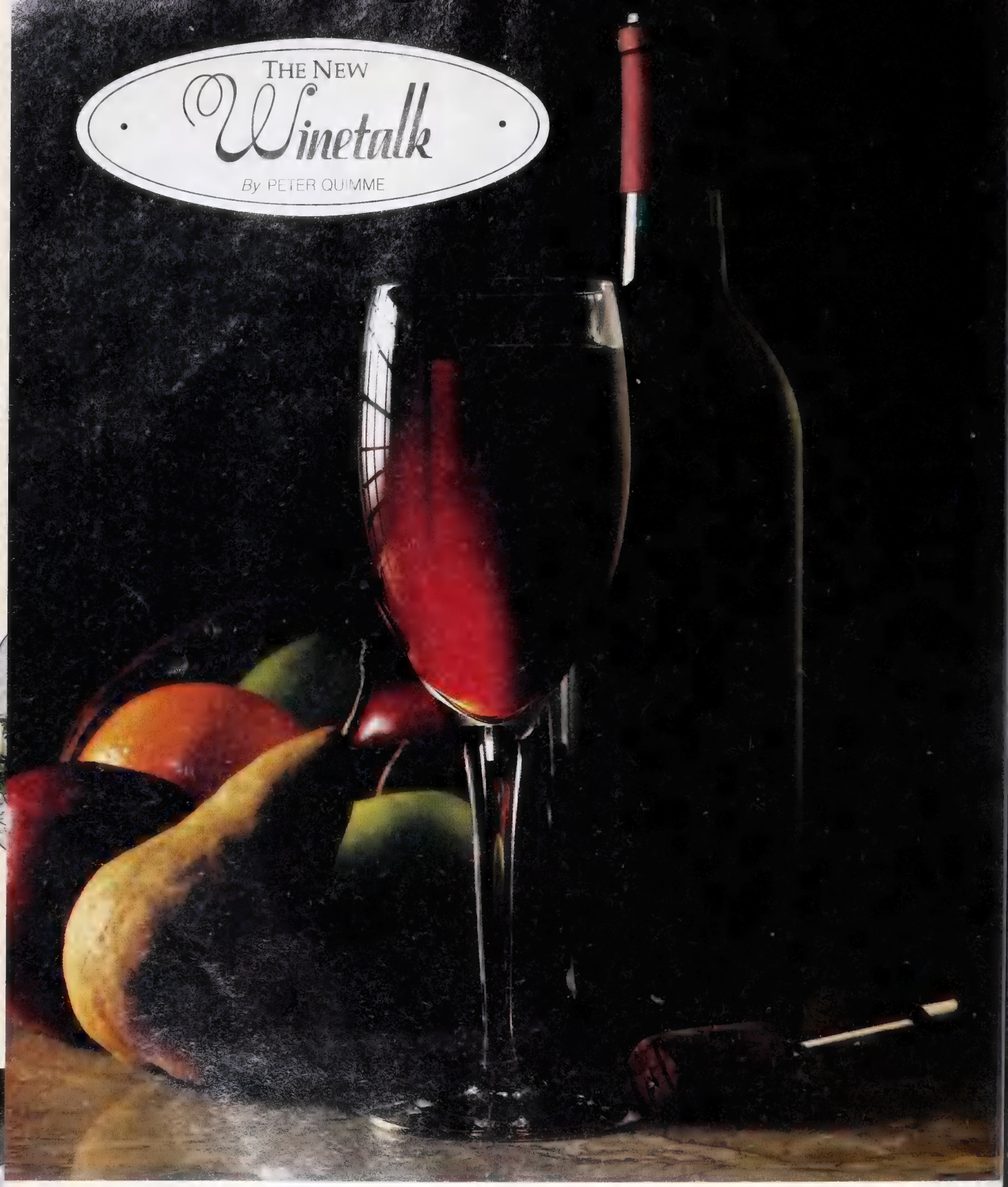
EAL AND HAM PÂTÉ EN CROÛTE



COLD SALMON MOUSSE WITH GREEN SAUCE



FRANCES PELLEGRINI



THE NEW Winetalk

By PETER QUIMME

Capture the spirit of an "earthy red" or a "fruity white" without sounding stuffy. Here, a new vocabulary that's simply descriptive.

People like to talk about what they enjoy—movies, favorite restaurants, vacation spots—and wine is no exception. Now that wine has become almost commonplace on America's dinner tables, winetalk has become a part of our good-life vocabulary. After all, talking about the wine you drink is as natural as talking about the food you eat. Fine wine is *fun* to discuss, particularly while sharing a good bottle with friends. These days, in fact, if you're served a nice wine at a dinner party and don't notice or comment on it, your host or hostess is liable to be insulted, just as he or she would be annoyed if you failed to murmur a few words of appreciation about the veal *piccata*.

But winetalk has other uses: In the same way that conversations about music, art or even the latest best-seller have a way of sharpening or even altering your own views, so too discussing a wine focuses your appreciation. It helps if you can be a little more specific than "not so hot" or "terrific." Putting your thoughts into words is essential (you might make notes on interesting wines so you'll remember what they're like when it comes time to select).

You don't have to be a wine expert or have mastered some special jargon to show your appreciation, express your opinions or focus your impressions. But, if you've been keeping your wine opinions to yourself, maybe it's because you find contemporary winetalk just as puzzling as the old winetalk.

Winetalk: The factual and the fanciful

All winetalk can be divided into two approaches which might be called the factual and the fanciful—or you could call them the down-to-earth and the poetic. Talking about wine *factually* means trying to analyze what you taste just as you do when you try to identify the spices in a main dish. With practice, many wine enthusiasts can tell how dry a wine is, its acid content, what grapes it's made from, etc. Of course, some wine drinkers carry this sort of thing too far. Up-to-date wine snobs now resort to the language of the laboratory instead of flowery phrases, and, if given the chance, will bore you with more than you ever wanted to know about sugar/acid ratios, SO_2 levels and fixed vs. volatile acidity. Still, there is a sound reason why down-to-earth, factual description is the bedrock of sensible winetalk: It anchors the imagination to the concrete and concentrates attention on what sort of wine's in the glass.

Talking *fancifully* about a wine means trying to characterize its unique qualities and make a judgment about how good it is usually by comparing it with something else it reminds you of—a piece of music, sunsets, fabric, cigar boxes, flowers. Sometimes wines are even described as though they had personalities—they're said to be seductive, elegant, coarse, refined, awkward, forward, backward, adolescent, noble and so forth. There is little point in calling a wine venerable when what you really mean is "old" or talking about how "supple" and "sensuous" it is when what you really want to say is that it slips down the throat very nicely.

This Beaujolais is a real charmer . . . I don't know about that, but it certainly has a hint of strawberries. . . . Definitely a fresh, fruity bouquet. . . . But it's well balanced, too—this one will improve in a year or two. . . . I think it's at its best right now—it's simply delicious!

SOUNDS FAMILAR?
IT'S THE NEW WINETALK

It may seem that fanciful winetalk should be permanently retired to wherever old clichés go; and other terms do seem unnecessarily obscure. But sometimes such comparisons and associations really aren't so farfetched. Saying a delicious young Mosel reminds you of "biting into a tart, juicy apple" characterizes the wine better than merely stating it "has a high level of malic acid." A young California Cabernet Sauvignon might be described as high in tannin, alcohol and extract, but be better characterized as "powerful and swashbuckling." A truly outstanding wine—and expensive old rarities are not the only such wines—makes a unique, individual impression, and the free-wheeling, metaphorical, poetic kind of winetalk allows you to talk about those personal impressions.

The two approaches are complementary. Wine description without imagination is apt to be flat and frankly no fun; but far-out similes that aren't pegged to some concrete aspect of the wine you're talking about sound just plain silly.

Basic Winetalk

All winetalk refers to the dimensions and variations of appearance, smell, taste or the general quality of wine. As far as the appearance of a wine goes, the most important aspect is color. Since virtually everyone already has an elaborate color vocabulary and understands what "brick-red" or "straw-yellow" means, color is the easiest aspect of wine to describe. Degree of clarity is also self explanatory and varies from brilliantly clear to opaque.

The odor or smell of a wine is—or should be—one of its most attractive features. Like the odor of anything else, a wine's odor may be faint or strong, simple or complex. All wine odors come from one of two sources—the grapes the wine is made from (the *aroma*) or the processes or fermentation and aging (the *bouquet*).

The taste of a wine has a number of dimensions. Tastes, like odors, vary from weak to intense and simple to complex. Specific taste dimensions—the level of acidity, the presence or absence of tannin, the presence or absence of sugar and the degree of alcohol—are perceived in the mouth in various ways. The flavors found in wine tastes are actually partly composed of odors and these, like aromas, come from the specific variety of grapes. To pinpoint a particular nuance of smell or taste, try to associate that elusive characteristic with other smells or tastes you're familiar with: Fruits, flowers and herbs are common sources of wine metaphors. For example, a wine may have the "berry" flavors like those made from Zinfandel grapes or the "spicy" flavors like those from Gewürztraminer grapes.

Of course, after you've described the appearance, odor and taste of a wine, you may want to sum it up in a word or phrase. Terms like "delightful" or "dreadful" have no specific wine meaning, but are perfectly understandable when used by a person who finds a wine delightful or dreadful.

Some Basic Terminology

Lists of wine words give the false impression that there are only a set number of terms suitable for winetalk. But there are no hard and fast rules for talking about wine. Once you're familiar with basic winetalk, you can add your own variations. The following list covers some of the terms you're likely to encounter.

ACIDITY: A primary dimension of a wine's taste. A wine too low in acid tastes flat; one with excessive acidity tastes sharp.

AFTERTASTE: Also called finish. Flavors that remain in the mouth after swallowing; they should be pleasant. Fine wines have a long, lingering aftertaste.

ALCOHOL: A primary component of wine, varying in table wines from 7 to about 15 percent. Wines with high alcohol levels have "hot" aftertastes.

AROMA: That part of a wine's odor which derives from the grape variety used to make the wine. May vary from simple grapey smells to specific fruity, floral or herbal smells. (See BOUQUET.)

BALANCED: Said of a wine in which all aspects of taste and smell are in harmony.

BERRIES: A berrylike flavor is associated with wines made from certain grapes.

BODY: The impression of a wine's weight and texture in the mouth. Primarily due to the

(Continued on page 94)

WINE & SPIRITS GUIDE

By PETER QUIMN

Barolo: A Great Italian Red Wine

Italy's Piedmont region, which lies at the foot of the Alps and borders both France and Switzerland, is known for the superb quality of its reds, such as Barolo, Barbaresco and Gattinara, and its familiar white, the sparkling Asti Spumante.

Of all its wines, however, none has a reputation as exalted as Barolo, "the wine of kings and the king of wines." Named for the town of Barolo some 50 miles south of Turin, it is the best-known wine produced from the region's classic Nebbiolo grape.



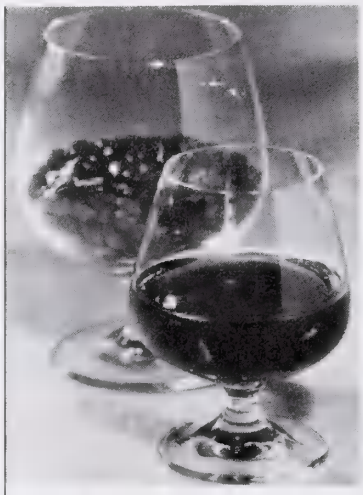
Part of Barolo's fame rests on its individual, very striking character. Its principal hallmark is a deep, enticingly pungent bouquet that may suggest berries, tar, earth or mushrooms and an intense, mouth-filling flavor with a lingering licorice-like finish. Barolos are rich, robust and powerful, and a well-made example from a good year may take a decade to mature and then last decades longer. Barolo is not a wine for casual sipping, but one to serve with dinners featuring roasts or game.

By law, Barolo is aged a minimum of three years (at least two of which must be in oak or chestnut barrels), four for Barolos labeled Riserva and five for those labeled Riserva Speciale. The wine varies in intensity with the vintage (while top years like 1967, 1970, 1971, 1974 and 1978 produced wines that need lengthy aging, other vintages will mature in as little as five years after harvest) and the intention of the producer. Many Piedmontese wine makers have been deliberately producing lighter-style Barolos. Some of these wines still offer much of the famed perfume and drinking pleasure of traditional Barolo, but to understand the reason for Barolo's fame, one should try a well-aged example in the grand style.

In a recent comparative tasting of nearly three dozen Barolos available in the United States, I found a number that would grace any dinner table. In the $8 to $10 price range—generally wines younger and lighter in style—I enjoyed the 1976 Abbazia dell' Annunziata, the 1974 Contratto Riserva, the 1974 Dosio Riserva Speciale, the 1974 Fontanafredda Riserva Speciale, the 1974 Valfieri Riserva Speciale and the 1973 Contratto. All are worth trying.

Among the more expensive Barolos, the 1971 Pio Cesare (about $15) and the 1971 Luigi Einaudi (about $14) are rich and concentrated as is the 1967 Barale (about $19). I was especially impressed with three Conterno Barolos—the 1971 Conterno Riserva (about $25), the 1969 Conterno Riserva (about $18) and the 1967 Conterno Monfortino Riserva Speciale (about $27).





This month: For grand occasions—"the wine of kings and the king of wines"; America's pleasure in coffee liqueurs; and an easy way to keep track of wines you've enjoyed.

Coffee With Spirit: Coffee Liqueur

One of the flavors that most Americans find particularly attractive is coffee—not surprising, as we are a nation of coffee drinkers. That's part of the reason there are a growing number of coffee-flavored liqueurs on the market. But another part of the appeal of these liqueurs lies in their versatility: They can be served straight, as an after-dinner liqueur, or used in a number of drinks, of which the simplest consists of adding an ounce of the liqueur to a cup of black coffee and topping it with whipped cream. As one might expect, these liqueurs mix very well with milk and cream.

The dozens of brands now available on the market va in sweetness and flavor su tlety. Some suggest the sce of freshly roasted coffee, o ers have a hint of chocol in the flavor; some are exc sively sweet. Like cups coffee, some are better th others. Of the best-distrib ed brands, I find Kahl (about $10.50), Chase & S born (about $7.50) and broso (about $9.50) fine the rocks or splashed in c fee. All are sweet enough dribble on ice cream. personal favorite is the grant Tia Maria (about $ Less sweet than most cof liqueurs, its distinctive fla is too good to submerge i drink. I sip it straight alo side a demitasse.

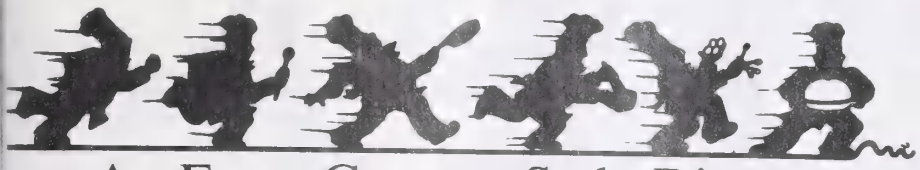
Saving Wine Labels

People save wine labels for two main reasons: They want a souvenir of a special occasion or a way to remember a wine they liked and want to buy again.

To develop your own personal wine-buying guide, start pasting labels of wines you've particularly enjoyed in a notebook and add a few brief comments underneath each, such as price and where purchased, and your reactions (a concrete description of the wine's smell and taste and a quality rating—say, zero to three st or a one-to-ten-point scal are the most useful for la reference). You might want to include a note the occasion when the w was consumed and whet it complemented the dis that were served.

It's easy to get labels Just rinse the wine bo and fill it with hot wa then immerse it in a la pot of hot water. Some la float off immediately, w others take several hour stubborn one can be coa off with a razor blade.■

QUICK COOK



An Easy, Country-Style Dinner

By MARTHA STEWART

January's a long, cold month so here's a homey, peasant-style supper to warm hearts and bodies: a good, lean, smoked ham steak (or smoked pork chops) to braise in the oven; a quick applesauce served warm; potato pancakes; and brussel sprouts cooked brilliant green in a steamer (vegetable, Chinese or couscous) then buttered. Accompany menu with a good imported beer or a dry, spicy white wine like a Gewürtztraminer from California or Alsace. To top it off warm: chocolate brownies and a dollop of barely sweet, maple-flavored whipped cream. Recipes serve four.

Braised Smoked Ham Steak

- **1 2-pound ham steak, bone in**
- **2 tablespoons unsalted butter**
- **2 tablespoons brown sugar**
- **4 tablespoons Dijon mustard**
- **3/4 cup dry sherry**

1. Preheat oven to 325°. In casserole or ovenproof skillet, melt butter on stove top. Add sugar, mustard and sherry, stirring until sauce is smooth.

2. Place ham steak in pan and spoon sauce over it. Cover and place in oven; bake 30 to 40 minutes. Uncover, baste and continue to bake until ham is glazed, about 5 to 10 minutes. Do not overcook.

Potato Pancakes

- **4 large baking potatoes**
- **1 medium-sized yellow onion**
- **2 eggs, lightly beaten**
- **1/2 cup beer**
- **Vegetable oil for frying**
- **3 tablespoons flour**
- **2 to 3 teaspoons kosher salt**
- **Freshly ground pepper to taste**

1. Peel and coarsely grate potatoes. Drain well in colander over bowl, reserving liquid. Return potatoes to large bowl; skim milky residue from liquid and add it back to potatoes.

2. Grate onion into bowl with potatoes and mix in eggs, beer, flour, salt and pepper. Adjust seasonings.

3. Heat 1/4 inch oil in heavy skillet. When oil is very hot but not burning, spoon 1/2 cup potato mixture per pancake into skillet, spacing them so they don't run into each other. Fry both sides golden brown, then drain on paper towels. Serve hot with dollops of sour cream.

Quick Applesauce

- **12 tart apples, cored, peeled and chopped**
- **1/2 cup water**
- **Grated rind of 1 lemon**
- **1 teaspoon honey, if necessary**
- **1 teaspoon cinnamon**

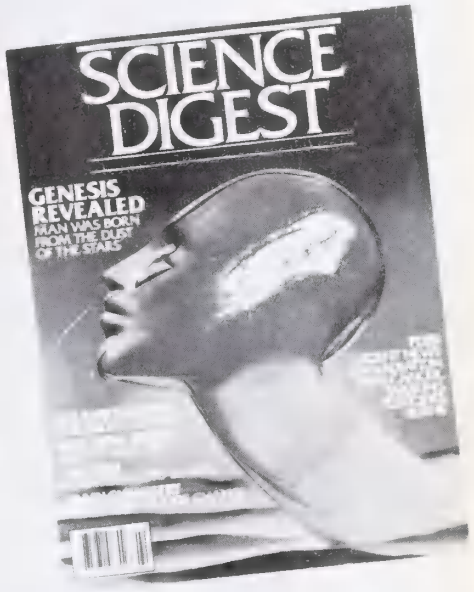
1. Place apples and water in saucepan; cover. Cook over medium heat until apples are soft, about 15 to 20 minutes.

2. With heavy spoon, mash apples, adding lemon rind, honey and cinnamon. Serve while still warm. ■

HEATHER TAYLOR

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kitchen GEAR

Editor KATHLEEN MAHONE

Energy Savers: Some Familiar Tools Bring Surprising Results



A Spot of Tea

Leave it to the British to come up with the best kettle for their traditional fare. Housewares' manufacturer Russell Hobbs has just introduced a 2-quart stainless-steel electric one that will bring water to a boil almost before you can get your leaves in the cup—and then turn itself off so no energy is wasted. It cuts cooking time and uses less energy than a range-top element. It's light, portable and has a detachable cord. A great idea for students, travelers or tea totalers! In brushed or polished stainless steel, $50.

MICROWAVE CORNER

Nordic Ware has two microwave products that save you both time and energy while they cook your meals to perfection. The Meal Maker (11⅞ by 12⅝ by 3½ inches) is a footed shelf that sits on your oven floor and doubles cooking area. Rimmed and recessed, the shelf is specially designed to prevent meat juices from spilling; flip it over, it's a serving tray, $15.50. Another time-saver, the Micro-Go-Round is an 11½-inch tray on a hand-wound spring that rotates food so you don't have to interrupt cooking cycles to stir. (It also eliminates hot spots.) It holds up to 10 pounds of food, sits on the oven floor and will operate for 40 minutes without being reset, $50.



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A LITTLE HOT AIR

West Bend's portable Convection Pl skillet is the perfect cooker for anyo with space problems. The counter-t skillet is also a broiler, baker, roast and slow-cooker and can be packed go anywhere. The energy-saving co vection system uses a detachable f that fits in the high domed lid to circula air and cut down on cooking tim $90.■

FOR MORE DETAILS, SEE PRODUCT INFORMATI

Instructions for hooked stair treads on page 58.

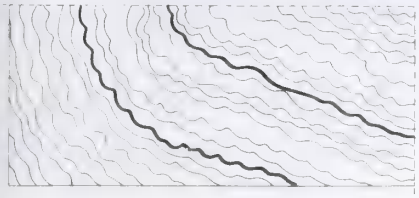
You'll need strong burlap for the backing; a manual rug hook; wool yarn and wool fabric (this combination makes a sturdy, textured rug); and carpet thread. Cut the burlap into 8-by-24-inch pieces (48-inch-wide burlap yields 2 treads per width). Allow for a 1¼-inch hem from edge on all 4 sides; blanket stitch ¼ inch in from hem with heavy carpet thread to prevent raveling. Baste with any bright color just outside blanket stitching to determine where tread edge will be turned under (you can remove it later). Cut wool fabric into 18-by-¼-inch strips.

To establish your pattern, sketch a complete design in black in the center of each tread—Mrs. Brightbill chose a wavy, diamond shape—then hook design in black. In the color scheme you prefer, alternate strips of fabric with doubled strands of yarn for a handsome, textured look.

To prevent pulls and raveling, start and stop your strips of yarn and fabric on the "right" side of tread.

To prevent burlap from buckling, place one hand under it to guide work while the other hand hooks the loops from above. Make tight, even, ¼-inch-long loops.

After you have hooked black row, continue hooking rows *outside* that row toward the hems. By the time you reach the point where a second black row is indicated, the rows will no longer form a complete circle; simply hook semicircular and then short, nearly straight rows to fill in corners up to black basted border. Hook a 1-inch-



Black Border

Stair tread is worked in a wavy-diamond pattern; fabric plus yarn yield the texture.

wide black border on all four sides. Then hook in center of pattern.

To finish, turn under hem and baste down flat to back. Press with iron. Hem with black carpet thread and press again. Position treads on steps with pushpins temporarily and then finally secure with metal U-pins, removing pushpins as you go.

The large (21½-by-10½-inch) rug at foot of the stairs is made the same way. Mrs. Brightbill suggests you treat the treads like ordinary carpeting: Simply shampoo to clean.■



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CHOCOLATE RECIPES

Continued from page 87

COORDINATED BY SARINA MASCHERONI

A home furnishings designer by profession, Mrs. Mascheroni has taken many a cooking class from Richard Grausman and is a food consultant out of sheer love. In their Manhattan apartment or Easthampton residence, she and her husband John enjoy entertaining—to the great delight of their friends—often indulging their own passion for desserts au chocolat.

MARQUISE AU CHOCOLAT

BISCUITS A LA CUILLER (LADY FINGERS)

- **4 eggs, separated**
- **1/2 cup sugar**
- **2 1/3-cup measures flour, dipped and leveled**
- **Confectioner's sugar**

☐ Preheat oven to 375°. Place waxed paper on baking sheets.
☐ Beat egg yolks and sugar until thick and pale yellow. Beat whites very stiff.
☐ Add half of egg whites, sift flour and add to yolk mixture. Fold until nearly smooth. Fold in remaining egg whites.
☐ With pastry bag and plain tube, form 4-inch-long lady fingers on baking sheets. Sprinkle with confectioner's sugar; bake in 350° oven 10 to 15 minutes or until lightly colored. Cool.
☐ Line bottom of 10-inch loaf pan with waxed paper, and line sides with lady fingers.

MARQUISE AU CHOCOLAT

☐ Prepare Chocolate Mousse mixture (see page 86). Pour into loaf pan lined with lady fingers. Refrigerate 2 hours and then freeze.

SAUCE AU COINTREAU

- **1 cup milk**
- **1/4 cup sugar**
- **3 egg yolks**
- **1/2 teaspoon vanilla**
- **2 tablespoons Cointreau**

☐ Place milk and sugar in saucepan over medium heat and bring to boil.
☐ Place egg yolks in mixing bowl and beat lightly. With whisk, slowly stir in hot milk. Return mixture to saucepan and continue whisking over heat several seconds until sauce thickens to coat a spoon. Do not boil.
☐ Pour sauce into serving bowl or pitcher. Flavor with vanilla and Cointreau. Chill.
☐ *To serve:* Unmold Marquise onto rectangular platter and peel off paper. If desired, decorate top with whipped cream, candied violets or both. Cut with cake server and serve sauce separately, or pour a little sauce on dessert plate, placing slice of Marquise on top. Makes 6 to 8 servings.

PUDDING AU CHOCOLAT

☐ Preheat oven to 475°.
☐ Prepare Chocolate Mousse mixture (see page 86).
☐ Pour mixture into buttered 4-cup soufflé or charlotte mold; place in bain marie in which water is boiling. Place on lowest rack of oven. Turn tempera ture down to 400° and bake 15 to 20 minutes.
☐ Remove from oven; cool. (Inflated pudding will drop back into mold.) Un mold and serve warm, or refrigerate in mold, and turn out and serve cold lat er. Makes 4 to 6 servings. Serve with Sauce au Cointreau or Crème Anglaise (Sauce au Cointreau without Cointrea and with an extra teaspoon vanilla.)

CHOCOLATE ROLL

- **6 eggs**
- **6 ounces chocolate (bitter- or semi-sweet)**
- **6 tablespoons unsalted butter**
- **1-1/2 cups heavy cream**
- **Confectioner's sugar**
- **Cocoa powder**

☐ Preheat oven to 400°; line jelly rol pan with wax paper.
☐ Prepare Chocolate Mousse mixtur with above proportions (see page 86 pour into prepared pan. Bake 10 min utes (cake tester comes out dry).
☐ Cover with plastic wrap or towe and turn out onto work surface. Re move wax paper and cover with plasti wrap. Roll up lengthwise and cool.
☐ In chilled mixing bowl, whip crean until stiff, adding 1 to 2 teaspoons con fectioner's sugar.
☐ Unroll cake and remove plastic wrap coat with half the whipped cream.
☐ Reroll and cover outside of cak with remaining whipped cream. Sprin kle top with about 1 teaspoon coco (you can use a tea strainer). Trim end if irregular and, using two spatulas, li onto serving platter. Refrigerate unt ready to serve. Makes 8 servings.

CHOCOLATE MOUSSE CAKE

- **7 ounces chocolate (bitter- or semi-sweet)**
- **7 eggs**
- **7 tablespoons unsalted butter**

☐ Preheat oven to 350°; butter an flour 8-inch cake pan.
☐ Prepare Chocolate Mousse mixtur with above proportions (see page 86).
☐ Fill cake pan 3/4 full with mixtur and place in middle of oven. Bake 3 to 35 minutes. Cake will rise at first- when it falls back, it's done.
☐ Unmold onto cake rack and cool.
☐ Fill cavity that formed while coolin with remaining Mousse mixture.
☐ Use two long metal spatulas to plac cake on serving platter. Makes 8 ser ings. If desired, decorate with whippe cream, powdered cocoa or both. ■



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Roger Horchow

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MOLD RECIPES

Continued from page 88

RASPBERRY PUDDING

- 4 packages frozen raspberries
- 1/4 cup sugar
- Juice of 1/2 lemon
- 1 loaf thinly sliced white bread

☐ Defrost berries, draining juice into saucepan. Remove a few berries to decorate mold. Boil raspberry juice with sugar and lemon until reduced to half.

☐ While juice is being reduced, cut bread slices into wedge shapes to fit 1-quart pudding mold; cracks and holes should be filled with small pieces of bread. Cut round piece of bread to fit tightly into bottom after sides have been fitted.

☐ Add whole berries to mold. Pour hot juice over bread and berries. Top with a round of bread. Place heavy plate on top to hold down bread. Refrigerate 12 hours. Decorate with berries and serve with whipped cream.

CRAB AND LOBSTER IN ASPIC

- 3 envelopes unflavored gelatin, divided
- 1 cup vermouth, divided
- 1/2 cup water
- 1 8-ounce bottle clam juice
- 3 to 4 radishes, thinly sliced
- 1 scallion, green part only, cut into 1-1/2-by-1/8-inch strips
- 12 ounces fresh or frozen crab meat, cooked
- 1/2 pound fresh or frozen lobster meat, cooked
- 1 teaspoon salt
- 1/4 teaspoon freshly ground white pepper
- Pinch of cayenne
- Pinch of dried tarragon
- 2 tablespoons finely chopped parsley leaves
- 1 bunch fresh chives, finely chopped, or 3 tablespoons dried
- 4 tablespoons lemon juice
- 2 tablespoons lime juice
- 2 tablespoons finely chopped celery
- 1/2 red pepper, finely chopped
- 1 cup heavy cream
- 1-1/2 cups mayonnaise, preferably homemade

☐ Brush a 6-inch fish-shaped mold with oil and chill in freezer for at least 1 hour before using.

☐ *Aspic:* In bowl, soften 2 envelopes gelatin in 1/2 cup vermouth and 1/2 cup water. When gelatin is absorbed, add clam juice and set in pan of hot water to dissolve gelatin. Pour 1/2 cup dissolved gelatin in bottom of mold. Return to refrigerator and chill until lightly jelled but not firm.

☐ When aspic is ready, place radish slices in an overlapping design to fill the "fin" recesses of mold. Position scallion slices in fan shape to accentuate tail. Using a teaspoon, dribble aspic over radishes and scallions to secure them. Chill to set; then add remaining aspic and chill again while preparing seafood mixture.

☐ *Seafood Mixture:* Dissolve remaining envelope of gelatin in 1/ cup vermouth.

☐ In large bowl, flake crab and lobster meats. Add seasonings lemon and lime juices, celery and red pepper.

☐ In separate bowl, beat heavy cream until it holds soft peaks; fold in mayonnaise and dissolved gelatin, then seafood mixture.

☐ Fill chilled mold with mixture. Cover with plastic wrap and chill at least 4 hours or overnight.

☐ *To serve:* Rap mold on counter top or place warm cloth over metal to loosen. Invert onto large platter. Makes 12 servings.

ICE CREAM BOMBÉ

☐ *Square mold shown holds 7 cups ice cream.* Use two flavors of ice cream. Soften one flavor slightly, then cover bottom and sides of mold with it, leaving a square in center; use spatula to shape sides of center square half-way up. Put in freezer to harden.

☐ Soften second flavor, then use it to fill in center and cover first layer in mold. Allow to harden in freezer until serving time.

☐ To unmold, have cold serving plate ready. Cut loose four sides

with spatula and then quickly dip mold in warm water. Dry bottom of mold pan. Then, giving it a quick jolt, turn ice cream onto serving plate, lifting off mold. Decorate and serve immediately or cover and place back in freezer to be served later.

BUTTER MOLDS

Scald mold with boiling water then rinse with cold (New molds don't unmold well; they need to be seasoned or slightly impregenated with butter or fat.) Slightly soften butter to be molded, then press firmly into bottom and sides of plate. Pack firmly into body of mold and chill several hours. To unmold, remove sides of mold and carefully lift off bottom. *(Mold shown holds one pound.)*

WHITE BREAD RECIPE FOR BANNETON

(Note: This recipe and diagrammed instructions come with the Banneton reed basket used in bread making. It was developed by the Cuisinart Cooking School.)

3/4 cup warm water (105° to 115° F)
1 teaspoon sugar
1 package dry yeast
3 cups flour, divided
1 teaspoon salt
1 egg, beaten
2 tablespoons unsalted butter, melted

☐ Mix warm water, sugar and yeast. Allow to stand 8 to 10 minutes until yeast is dissolved and mixture foams.
☐ Measure flour by scooping dry-measure cup into flour and sweeping off excess. Do not pack.
☐ Mix and knead dough in food processor: With metal blade in place, put 2-1/2 cups flour and salt into bowl of food processor. Add yeast mixture. Process, turning on 3 seconds and off 3 seconds. Add egg and butter. Process, again turning on and off for 3 second intervals. Process for another 2 seconds. The dough should be sticky, but not wet.
☐ Add remaining flour 2 tablespoons at a time, processing with two on/off turns after each addition until all flour is absorbed and dough forms ball on blade.
☐ Run processor 50 to 60 seconds to knead dough. Dough is kneaded when it is smooth on top and has a satiny appearance. Flour your hands and remove dough from bowl.
☐ Place dough in lightly oiled glass or ceramic bowl. Turn dough to oiled surface. Cover with damp towel and put in a warm place (75° to 80° F) until it has doubled in bulk.
☐ *Shaping the loaf in the Banneton:* Prepare Banneton by placing 1/8 cup of flour inside and shaking to distribute it evenly.
☐ When dough has doubled in bulk, punch it down and remove.
☐ On lightly floured board, flatten and stretch dough slightly. Pinch ends together to form ball. Dough now has a smooth top and side with pinched ends.
☐ Smooth side down, press dough into floured Banneton.
☐ Cover with damp towel, put in warm place (75 to 80° F) about 45 minutes, or until dough has not quite fully risen or doubled.
☐ Reverse dough onto lightly oiled baking sheet. Make two 3-inch slashes across middle of loaf to form cross. Cover and allow to rise another 10 to 15 minutes until fully doubled. Sprinkle with additional flour if a country look is desired, or glaze with one egg beaten with 1/2 teaspoon salt.
☐ Bake in preheated 375° oven 30 to 35 minutes on shelf placed in lower third of oven. Allow bread to cool on wire rack. For beautiful presentation, serve bread in Banneton.

VEAL AND HAM PÂTÉ EN CROÛTE

Croûte (Pastry Dough):
2-1/2 cups unbleached flour
1 stick butter, in 1-inch pieces
3/4 teaspoon salt
1 large egg
Cold water

☐ With metal blade in place, add flour, butter and salt to bowl of food processor. Process until mixture has consistency of coarse meal, about 15 seconds.
☐ Put egg in 1-cup liquid measure and add enough water to make

(Continued on next page)

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IPDA

MOLD RECIPES

Continued from page 103

1/3 cup. Beat lightly with fork. Add to flour mixture and process until dough begins to form a ball.

☐ Turn out onto wax paper and shape into smooth, flat disk. Wrap in plastic wrap and refrigerate at least one half hour before assembling pâté.

Pâté:

- **3/4 pound lean veal, in 1-inch cubes**
- **1/2 pound lean cooked ham, in 1-inch cubes**
- **1/4 pound fresh pork fat, in 1-inch cubes**
- **1 large egg**
- **1 teaspoon salt**
- **1/4 teaspoon dried thyme**
- **1/8 teaspoon allspice**
- **1 tablespoon Cognac**
- **Freshly ground black pepper**

☐ Use metal blade in processor to chop veal, ham and pork in two batches, turning processor on and off until fine.

☐ Transfer chopped meats to mixing bowl and add remaining ingredients, mixing thoroughly. Cover and refrigerate until ready to use.

Assembly:

☐ When ready to roll chilled dough, let stand at room temperature to soften slightly. On lightly floured board, roll out dough to 1/8-inch thickness. It should be longer and wider than the inside measurement of 7-1/2-by-4-1/2-by-2-3/4-inch mold and sufficient to cover top of pâté.

☐ On rolling pin, roll enough dough to line mold, then unroll it across top of mold. Press dough carefully into mold, checking to see that it is pressed into pointed ends and ridges on the side of mold. Prick gently with fork. Trim off excess dough to use for decorations.

☐ With your fingers, push an 1/8-inch ridge of dough up around rim of mold. Place mold on remaining pastry. With sharp knife, cut around outline of mold for pastry cover.

☐ Pack pâté firmly into pastry-lined mold. Place pastry cover on top of pâté and pinch edge to ridge; prick with fork.

Glaze:

1 egg **1 teaspoon light cream**

☐ Beat egg white with light cream. Brush mixture over pastry. Make an 1/8- inch hole in center and insert foil funnel or tip of pastry tube to allow steam to escape. If desired, decorate top of mold with pastry cutouts and press onto glazed pastry. Brush with glaze.

☐ *Baking:* Adjust oven rack to middle position and place mold on rack on aluminum baking sheet with sides (to catch drippings). Preheat oven to 425°. Place pâté on baking sheet and bake 15 to 20 minutes or until dough has begun to brown nicely. Reduce heat to 350° and bake 35 minutes longer. Check with an instant reading meat thermometer by inserting it into the pâté through the funnel. Pâté is done when temperature reads 160°. Remove from oven; let pâté cool at least 20 minutes in mold, then carefully remove mold, separating top pastry edge from mold with tip of sharp knife if necessary. Place pâté on wire rack to cool. Chill several hours before serving.

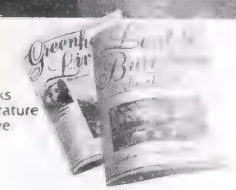
Note: For variations, add 1 teaspoon drained whole green peppercorns or dash of cinnamon to pâté seasonings.

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COLD SALMON MOUSSE WITH GREEN SAUCE

Mousse:

- **1 15-1/2-ounce can salmon**
- **2 packages unflavored gelatin**
- **1/2 cup dry white wine**
- **2 slices onion, quartered**
- **3 white peppercorns**
- **Salt**
- **Freshly ground white pepper**
- **1 tablespoon lemon juice**
- **1 cup heavy cream**

☐ Drain liquid from salmon into 1-cup measure. Add enough water to make 3/4 cup of liquid. Add gelatin to liquid; stir.

☐ Remove skin and bones from salmon.

☐ Bring white wine quickly to boil with onion and peppercorns. Remove from heat and strain into gelatin mixture. Stir to dissolve gelatin. If gelatin does not dissolve thoroughly, place over low heat.

☐ Insert metal blade in bowl of food processor. Add salmon and process until smooth. Add gelatin mixture, salt, pepper and lemon juice. Continue processing until very smooth, scraping down sides if necessary. Empty into large mixing bowl and cool.

☐ In separate bowl, whip cream with electric beater until firm but not stiff. Fold gently into salmon mixture. Pour into well-oiled 6-cup ring mold and chill several hours. Makes 6 to 8 main course servings.

Green Sauce:

- **1/2 cup watercress leaves**
- **1 8-ounce carton cottage cheese, preferably low fat**
- **1 teaspoon Dijon mustard**
- **1 egg**
- **1 teaspoon lemon juice or to taste**
- **Cayenne pepper**
- **Salt**
- **Freshly ground pepper**

With metal blade, finely chop watercress in processor. Add cottage cheese, egg, mustard, lemon juice and seasonings. Process well. Adjust seasoning. Makes 1 cup.■

GARDEN GUIDE *January*

New seeds—for heartier squashes, potatoes to sow like tomatoes, and other wonders

By KEN DRUSE



January brings a bumper crop of spring catalogs that offer an exciting assortment of new and unusual vegetable varieties for you to grow from seeds.

This year, the independent flower and vegetable testing organization, All-America Selections, has awarded bronze medals to two new squashes: bush scallop "Peter Pan" hybrid and bush "Jersey Golden Acorn." "Peter Pan" fruits mature early on compact plants with no runners. And these vigorous plants, more resistant to adverse weather conditions than the former varieties, are able to withstand extremes of heat and cold—and bear over a long season. The fruits are pale green and very meaty with a small seed area, and are delicious harvested young for eating raw in salads.

"Jersey Golden Acorn" is another one of those double-duty winter squashes that can be eaten when immature or harvested in the fall for winter storage. When young, at "golf-ball" size, the fruit has a flavor reminiscent of sweet corn, says the A.A.S. These two new squash varieties will be available from the Park's Seed and Earl May catalogs, and "Jersey Golden Acorn" will also be in the Henry Field catalog.

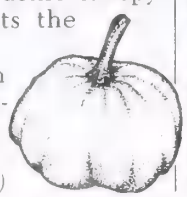
Potatoes from seed? Is it possible? Potatoes have always been grown from cuttings—little sections of the tuber that each contain at least one "eye" from which the new plants and tubers grow. This year, Herbst Brothers and Earl May Seed and Nursery Companies are introducing T.P.S. (true potato seed). The seeds are sown just like tomatoes and peppers (close relatives of the potato, actually) and 50 sell for about a dollar. You may want to test this novel introduction yourself.

Small-space gardeners and those who garden in containers always have visions of giant melons overflowing their tiny vegetable beds. But melons require quite a bit of space, and hybrids developed to produce in less space have been disappointing. If at first you didn't succeed, try Cantaloupe "Busheloupe"—a new entry from Park's. It ripens earlier than "Short 'n Sweet" mini-melon, resists disease more and has a "real melon flavor," says Park's. Burpee has more good news for container gardeners: "Basket King" hybrid tomato—an attractive hanging plant that's loaded with 1¾-inch red fruits in clusters of four to seven. Make your own hanging garden and enjoy delicious fresh-picked tomatoes in the summer.

New from Earl May is an extremely disease-resistant entry that ripens in a very short time. It's "Hybrid Quick Pick" (V.F.N.T.) and it produces a big crop of tasty, medium-large, bright scarlet fruits in only 60 days after being set in the garden!

Along with the tomato, the pepper is popular with gardeners. Burpee's presents "Zippy," a mildly hot pepper whose bark is worse than its bite. Sharp rather than hot, it's great in salads—picked young when green, or mature when the fruits are bright red. Henry Field offers "Keystone Resistant Giant Pepper": huge, thick-fleshed green fruits on tall, prolific plants.

"Pepper Park's Early Thickset hybrid" is the earliest sweet pepper—producing in only six weeks after being set in the garden. The thick-walled fruits are produced in a cluster of a dozen or more under a dense canopy of foliage that protects the fruits from the sun.



We used to call them string beans, but stringless varieties have been around for quite a while,

(Continued on next page)

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GARDEN GUIDE

Continued from page 105

and most folks don't even remember when fresh green beans had to have their strings removed before cooking. Now, they're officially known as snap beans; and this year, there will be new varieties to try. Park's is very excited about their newest snap bean introduction, "Bean Jumbo", and jumbo it is, with pods up to a foot long. Six- to eight-inch beans are produced quickly in just a day or two after the flowers appear, and they make good eating at this stage. But the beans need not be hastily harvested because they retain their taste and texture as they continue to grow—to 12 inches. The flat, sweet beans are also among the best ever for freezing. A must to try this season.

If cutting a Jack-O'-Lantern at Halloween time conjures images of little cut fingers, fear no more. Henry Field offers "Little Boo Painting Pumpkin" with white skin—developed especially for decorating. The six- to eight-inch white fruits are perfect for painting and perching on windowsills. You can start your own holiday tradition—from seed to harvest to painting. ■

For addresses, see Product Information, page 140.



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AT HOME WITH PETS

Training Tips for Pet Owners

By MORDECAI SIEGAL

Bits of tinsel and broken tree ornaments are probably still wedged in the nap of your carpet as the new family dog adds his own contributions. To a kid, however, the new woof is not more work—he's more like bubble gum, *Star Wars* and two-wheelers popping out of a magician's hat. So keep the magic going—and don't get stuck with *all* the canine responsibilities: Train your child to train the dog.

Children of any age can learn the basics of dog training and leadership, and even the smallest amount is of great benefit to both. To accomplish this, however, *you* must first establish their relationship. Nancy Strouss Casselman, an outstanding dog trainer, specialist in teaching children to handle their pets and director of People Training for Dogs in New York City believes that the "concept that kids and dogs are instantly compatible" is a mistaken one. Either one may be too aggressive, shy, timid or frightened.



Help create a well-balanced relationship between your child and pet.

"Body language, assertiveness and even temperament are all major factors in training a dog," she says, "and because children themselves are in a developmental state, their natural responses to a dog are not always appropriate; waving upheld arms, running away, screaming and competitive play may elicit prey instincts in the canine pet." You must also consider the individual dog's temperament—nervous, shy, sedate, stubborn, aggressive or normally playful. Accept these very natural limitations and then tailor your training program to them. If not, you may find yourself with a belligerent dog and a bitten child or an injured dog and an upset child. (Of course, no child or dog should ever be allowed to abuse the other physically or mentally.) So, as Ms. Casselman says, "Obedience

(Continued on page 108)

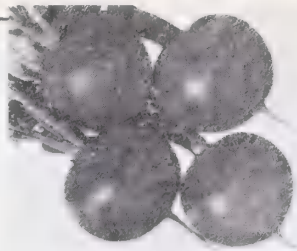
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PETS

Continued from page 107

training with *parental involvement* helps children establish a happy, safe relationship with their pets." With patience, understanding and gentle persistence, you can greatly help mold their relationship and, ideally, guide your child into a responsible, humane, leadership position.

If you've determined this is possible, any activity that places the child in a dominant position is desirable. The simple act of attaching the leash to the collar is a dominant gesture, as are feeding, grooming, walking and training in general. Then, once this *leadership/dominance* relationship—the underpinning of dog training—has been established, you can go on to teach the child to teach the dog the precise movements of an obedience command, that is, "Sit," "Heel," and so forth.

Training has its rewards

After the dog has been taught the specifics, he must then practice them through repetition. During the practice, reward your dog when he performs properly. The reward is simply a string of highly complimentary statements delivered in an exuberant tone of voice (unless the dog is highly excitable). When he refuses or forgets to execute the command after being given the proper signals, correct him. The correction must always have a negative association and could range from a jerk of a leash attached to a training collar (my preference) to a verbal reprimand. Some trainers advocate a smack on the nose (I don't) or isolating the dog briefly. After the correction, give him the signal once again and when he performs properly, reward him.

Dog training is really a matter of creating conditioned reflexes. Desirable dog behavior should have a pleasant association for your pet while undesirable behavior should have an unpleasant one, such as a sense of rejection. Praise and correction are the tools of communication. These are what promote learning in your dog.

Training your child to train a dog is best accomplished with the help of a professional instructor. In many communities, the local ASPCA-type organizations and various humane groups offer low-cost classes. Private training is another excellent option. There are several books available worthy of your consideration. Recommended are *Dog Training for Kids* by Carol Lea Benjamin (Howell Book House); *Dog Training Is Kid Stuff* by Jay Rapp (Denlinger's); and *Okay, Good Dog* by Ursula Landshoff (Harper & Row) especially suitable for the child just learning to read.■

COLLECTIBLES

Continued from page 37

the 19th and early 20th centuries. Th figures represented real or mythic animals from China and Africa, amon them deer, horses, rams, elephants, w ter buffalo, cranes, goldfish, turtle donkeys, geese, dragons, foo dogs, t gers and rhinoceros. Quite popular w a "composite" bird—with short beal rounded head and squat body—tha could not be considered a copy of an particular species. Cloisonné is still be ing made in the Orient, but birds ar more difficult to make than vases an few modern examples are appearing.

Your birds were made in a style pop ular in the 18th-century Chein Lun period that has continued to be pro duced through to modern times. A pai of birds dating before 1800 would se for over $2,000; a pair made recently about $500.

Q We noticed how expensive th mugs commemorating the recen wedding of Prince Charles were Would our mug commemorating th coronation of George VI of England b of value?

–Mrs. E.N.S., Hanahan, S.C

A. The coronation of King George V and Queen Elizabeth in 1937 was no expected by souvenir makers, wh have to design royal event items far i advance due to production complica tions. When Edward VIII abdicate after only 10 months on the throne, h actual coronation had not even take



place yet, although the date had bee set. It was decided then to crown Kin George on the day intended for Ed ward in order to make the transition a smooth as possible. This left so littl time to prepare for George's corona tion that many of the souvenirs wer produced late; some were even mad after the event. We know of one souve nir plate that used the existing pictur of Edward's body with George's head Souvenirs of any coronation are collec ible and your fine quality mug is wort about $200.■

This column is based on question from readers. We regret, however, tha we are unable to answer letters person ally, or return photographs.

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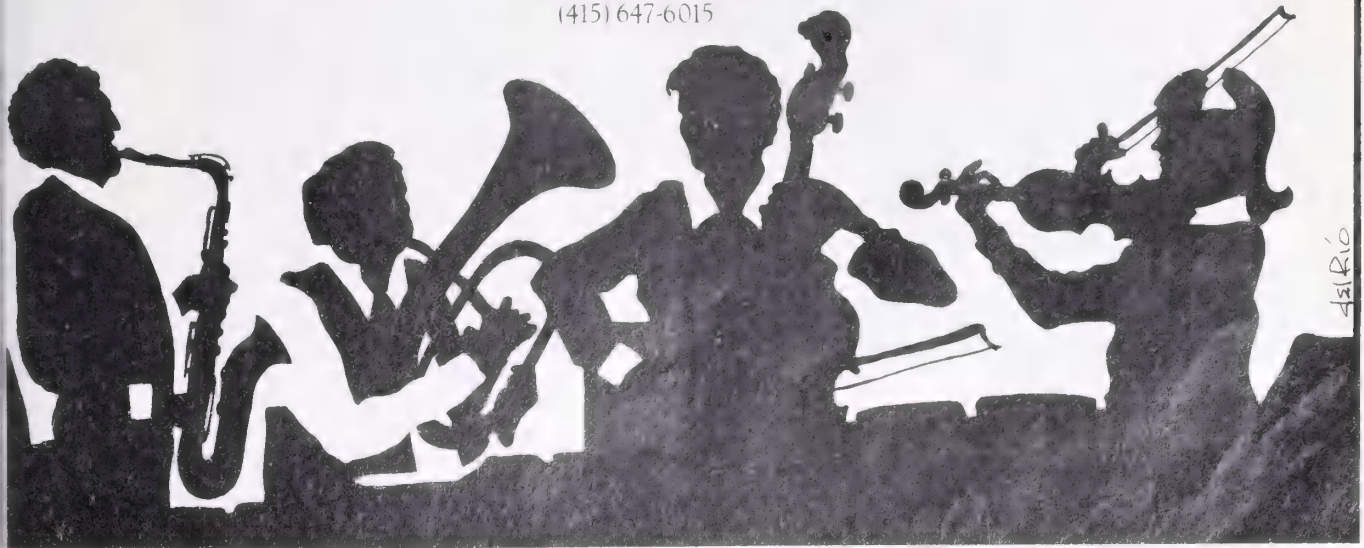
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For retail sources of merchandise coded (M), contact resource or House Beautiful Reader Service, 717 Fifth Ave., New York, NY 10022.
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MARKETPLACE

Page 14: (Addresses below), **DC-2 robot,** 5- or 9-inch color TV in chest, AM/FM radio, 8-track cassette, wireless microphone; head turns, lights flash; fiberglass body in white, red, yellow, black; 4½ feet tall; two "joy sticks" control all. **Salad set** includes salt and pepper shakers, vinegar and oil cruets, bowl, holder.

Page 18: **Camelback sofa,** 78 inches long, Thayer/Coggin (M). All-cotton Flacon de Neige **fabric** behind Voltaire chair by David Hicks, 50 inches wide, $21 per yard—Pierre Deux. **Pigskin suede daybed,** 18 inches high; **Kilim rug,** $1,500; **large vase,** $435—Macy's (R). **Ribbon Chair** swivels 360 degrees, 46 inches high.

Addresses: Android Amusement (M), 2650 Myrtle Ave., Monrovia, CA 91016. Art et Industrie (R), 484 W. Broadway, New York 10012. Bloomingdale's (R), 1000 Third Ave., New York 10021. OK Harris Works of Art (R), 383 W. Broadway, New York 10012. Macy's (R), Herald Sq., New York 10001. Matt McGhee (R), 18 Christopher St., New York 10014. The McGuire Company (M), 30 Hotaling Pl., Jackson Sq., San Francisco 94111. Mikasa (M), 41 Madison Ave., New York 10010. Niall Smith (R), 344 Bleecker St., New York 10014. Pierre Deux (R), 369 Bleecker St., New York 10014; 870 Madison Ave., New York 10021. Royal Copenhagen Porcelain/Georg Jensen Silversmiths (R), 683 Madison Ave., New York 10022. W and J Sloane (R), 38th and Fifth Ave., New York 10018.

BEAUTY AT HOME

Page 20: Country Diary 1982 engagement calendar, © 1981 by Webb & Bower, Ltd. Published by Holt, Rinehart and Winston, $9.95—bookstores everywhere.

ADOBE—ORIGINAL SOLAR SENSATION

Pages 44–47: **Architect/interior designer**—Robert W. Peters, AIA, Alianza Arquitectos, 20 First Plaza, Albuquerque 87102. **Insulating-fabric covered shutters**—J2W3 Construction (M), 404 Amherst NE, Albuquerque 87106. **Thermopane insulating glass** in trombe wall—Libbey-Owens—Ford Co. (M) 811 Madison Ave., Toledo, OH 43695. **Indian rugs, pottery, Story Teller doll** on table—Dewey-Kofran Gallery (R), 112 E. Palace Ave., Santa Fe 87501. **Drawing** by Richard Hogan—Linda Durham Gallery (R), 400 Canyon Rd., Sante Fe 87501. Fabric-laminated **window shades**—The Shade Factory (T), 6300 San Mateo Blvd. NE, Albuquerque 87108. **All fabrics**—Gretchen Bellinger (T), 979 Third Ave., New York 10022. **Sofas; Mesa Series coffee table, end table** in lacquered white oak with Customcraft Fixtures (M) 4914 Pan American Freeway NE, Albuquerque 87109, all designed by Robert W. Peters, AIA, Alianza Arquitectos, 20 First Plaza, Albuquerque 87102. **Banco cushions**—Lomas Upholstery (T), 5204 Lomas NE, Albuquerque 87108. **Pillows**—Ortega Weavers (T), Chimayo, NM 87522. **Wooden table**—Jeffrey Adams (R), 401 Rodeo Rd., Santa Fe 87501. Equipale **chair**—Artesanos (M), 222 Galisteo, Santa Fe 87501. **Florist**—Chuck Baum. The Flower Gallery (R), 96 Winrock Center NE, Albuquerque, NM 87106.

Page 48: **Dining chairs:** Ch. 22 Club Bucket in Pillman fabric—Nicos Zographos (T), 150 E. 58th St., New York 10022. **Banco cushions** in Panache fabric—Gretchen Bellinger (T), 979 Third Ave., New York 10022; **upholstery**—Lomas Upholstery (T), 5204 Lomas NE, Albuquerque 87108. Mesa series **banco; table** in lacquered stained white oak with Customcraft Fixtures (M), 4914 Pan American Freeway NE, Albuquerque 87109, both designed by Robert W. Peters AIA Alianza Arquitectos, 20 First Plaza, Albuquerque 87102.

A DOWN-TO-EARTH IDEA

Pages 50 and 51: **Architect**: Don Metz, Earthtech, PO Box 52, Lyme, NH 03768. **Builder**: Phillip A. Knapp **Greenhouse**—Lord & Burnham (M), 2 Main St., Irvington-on-Hudson, NY 10533. Welch **quarry floor tile,** 6 by 6 inches in heather brown—Shep-Brown (M), 27 Stanhope St., Boston 02116. **East Hampton rattan furniture:** Club **chair, settee, chaise; bunch table,** 17 by 17 by 16¼ inches; **lamp table,** 25 by 25 by 22¼ inches; **cocktail table,** 36 by 36 by 15½ inches; **ceramic table lamp**—Bloomingdale's, 1000 Third Ave., New York 10022. **Melon towels**—Cannon (M), 1271 Sixth Ave., New York 10020. Pastel striped **throw**—Western Maine Weavers (M), New Portland, ME 04961. **Pillows**—Dakotah (M), PO Box 340, Webster, SD 57274. **Kilim rugs, Raku pot**—Karl Mann (T), 232 E. 59th St., New York 10022. **Floor lamp** #4363, 45 inches high, brass—George Kovacs (T), 831 Madison Ave., New York 10021. **Flowers**—Brookside Florist (R), Central St., Rawley, MA 01969.

GREENHOUSE POWER

Page 52: **Builder/solar consultant**—Woody Schempp of The Passive Solar Homes Co., 272 Newtown Ave., Norwalk, CT 06851. **Skylights**—Velux-America (M), Woburn, MA 01801. **Timber frame**—David Howard, Alstead, NH 03602. **Windows**—Marvin Windows (M), Warroad, MN 56763. **Greenhouse designer**—Woody Schempp; **greenhouse glass**—Floral Glass (M), Cheshire, CT 06410. **Custom fireplace, fireplace doors**—The Tinker Shop (R), Ridgefield, CT 06877. **Pillows,** 22 inches square—Dakotah (M), PO Box 340, Webster, SD 57274. **Chaise,** #4722.50, Dept. 608—Bloomingdale's (R), 20 Broad St., Stamford, CT 06901. **Throw** in rose heather—Western Maine Weavers (M), New Portland, ME 04961. **Quashquoi kilim rug**—La Chambre Perse (R), 347 Bleeker St., New York 10014.

A HOUSE THAT HEATS ITSELF

Page 53: **Architect**—Richard Swann, PO Box 605, Southport, CT 06490. **Builder/solar consultant**—Woody Schempp, The Passive Solar Homes Co., 272 Newtown, Norwalk, CT 06851. **Towels**—Martex (M), 1221 Sixth Ave., New York 10020. **Pottery**—Gay Schempp. **Doors and windows**—Andersen (M), Bayport, MN 55003. **Glass**—Floral Glass Industries (M), Cheshire, CT 06410. **Skylights**—Velux-America Inc. (M), Woburn, MA 01801; (617) 935-7390. **Hot tub**—Redwood in the Round (M), Westport, CT 06880; (203) 226-3063.

A ROOF THAT THROWS A CURVE

Pages 54–55: **Architect**—Ted Montgomery, RD 2, Northfield, VT 05663. **Builder**—Circus Studios Construction, PO Box 17A, Waitsfield, VT 95673. Exolite **skylights**—CY/RO Industries (R), W. Main St., Bound Brook, NJ 08805. **Windows, fixed glass**—Andersen (M), Bayport, MN 55003. **Non-quilted insulating shades**—Dirt Road (M), Waitsfield, VT 05673. Window Quilt **patio door shades**—Appropriate Technology (R), PO Box 975, Brattleboro, VT 05301. Sun-Lite **water tubes**—Solar Components (R), PO Box 237, Manchester, NH 03105. **Phase-change cells**—Texxor (R), 9910 No. 48 St., Omaha, NB 68152. Solid oak **bunch tables**—HSI (M), PO Box 132, Woodstock, VT 05091; Charlton oak framed **lounge chair**—The Valley Storehouse (R), Waitsfield, VT 05673. Maple Wing terra-cotta **fabric on banquette, pillows**—Katja (M), 366 Fifth Ave., New York 10001. **Pillows**—Dakotah (M), PO Box 340, Webster, SD 57274. **Throw**—Antartex (R), 903 Madison Ave., New York 10021. **Dhurrie rug**—The Pottery Barn (R), 117 E. 59th St., New York 10022. **Flowers, plants, baskets, glass bowl**—The Blue Toad (R), PO Box 85A, Route 100, Waitsfield, VT 05673.

CATCH-THE-SUN HOUSE

Page 56: **Architect**—Michael Utsey and Glenda Fravel Utsey of Utsey/Fravel Architects, 2160 Agate St., Eugene, OR 97403. **White vinyl-clad windows**—Andersen (M), Bayport, MN 55003. **Loveseat,** $699; **sofa,** $749; **end table,** $249; **coffee table,** $289—Rubensteins (R), 115 W. 8th St., Eugene, OR 97403. **Plants, flowers**—Rainway Cactus (R), 1375 Pearl St., Eugene, OR 97403.

SUNSHINE THAT WORKS AT NIGHT

Page 57: **Architect**—Douglas Kelbaugh of Kelbaugh & Lee Architects, 240 Nassau St., Princeton, NJ 08540.

A SENSE OF THE PAST

Page 62: **Pillows** on wicker furniture—Pierre Deux (R), 353 Bleecker St., New York 10014.

House plans available from Princeton Plans Press, HB1–82, PO Box 622, Princeton, NJ 08540; (609) 924-9655. One set of plans, $75 plus $3 for postage and handling. Make certified check or money order, in U.S. currency only, payable to: Princeton Press. Visa and Mastercharge accepted.

HOUSE DRESSING

Page 72–73: **Designer**—Leah Lenney Interiors, PO Box 357, Pelham, NY 10803. **Bigorre velvet** on armchair, ottoman; **Lonlay Texture fabric** on sofa—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Carver Stripe fabric** on walls—Stroheim & Romann (T), 155 E. 56th St., New York 10022. **Afghan bokhara rug**—A.T. Proudian (R), 300 W. Putnam Ave., Greenwich 06830. **Sofas**—Lewis Mittman (T), 214 E. 52nd St., New York 10022. **Step table**—George Gravert (R), 122 Charles St., Boston 02114. **Antique bamboo stool**—J. & F. Van Brink (R), 1050 Second Ave., New York 10022. **All lamp shades**—Ruth Vitow (T), 160 E. 56th St., New York 10022. **Workroom**—Jules Edlin (T), 330 E. 59th St., New York 10022. **Flowers**—ZeZé (R), 398 E. 52nd St., New York 10022.

Page 74: **Provincial print fabric on walls**—Pierre Deux (R), 870 Madison Ave., New York 10021; 369 Bleecker St., New York 10014. **Savannah Paisley shade fabric**—Scalamandre (T), 950 Third Ave., New York 10022. **Malabar cotton print on armchair, sofa pillows**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Royce tweed on scoop-back chair**—Patterson Piazza (T), 979 Third Ave., New York 10022. **Armchair**—Cocheo (T), 306 E. 61st St., New York 10021. **Rug**—A.T. Proudian (R), 300 W. Putnam Ave., Greenwich 06830.

Page 75: **Portugese tile design wallpaper**—Clarence House (T), 40 E. 57th St., New York 10022. **Cadenet drapery fabric**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Tie-backs**—Scalamandre (T), 950 Third Ave., New York 10022. **Chandelier**—carved by Alf Ciddi, Valley Cottage, New York 10989. **Dining table**—Kentshire (R), 37 E. 12th St., New York 10003. **Queen Anne dining chairs**—Berkley (R), 899 First Ave., New York 10022. **Rug**—Stark Carpet (T), 979 Third Ave., New York 10022. **Tureens, sauce boat**—222 Imports (R), 1177 Second Ave., New York 10021. **Placemats, napkins**—Pierre Deux (R), 870 Madison Ave., New York 10021; 369 Bleecker St., New York 10014. **Interiors**—painting by William Pochner.

Page 76: **First Editions wallpaper**—Winfield Designs (T), 979 Third Ave., New York 10022. **Wall border**—Louis W. Bowen (T), 979 Third Ave., New York 10022. **Chinese Leopard Toile drapery, shade, chair, pillow fabric**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Wood ottoman**—Smith & Watson (T), 306 E. 63rd St., New York 10021. **Chair**—Trouvailles (T), 305 E. 63rd St., New York 10021. **Throws**—crocheted by Ms. Ella S. Lenney, available through Leah Lenney Interiors.

Page 77: **Sarabande shade print, récamier sofa, window cushion; Bedford matelassé solid fabric on pillow**—Lee/Jofa (T), 979 Third Ave., New York 10022. **Kandahar stripe fabric on chair**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **19th-century garden stool**—John Rosselli (T), 255 E. 72nd St., New

(Continued on page 140)



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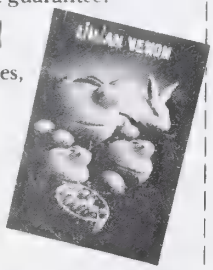
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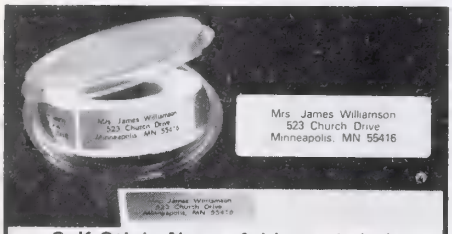


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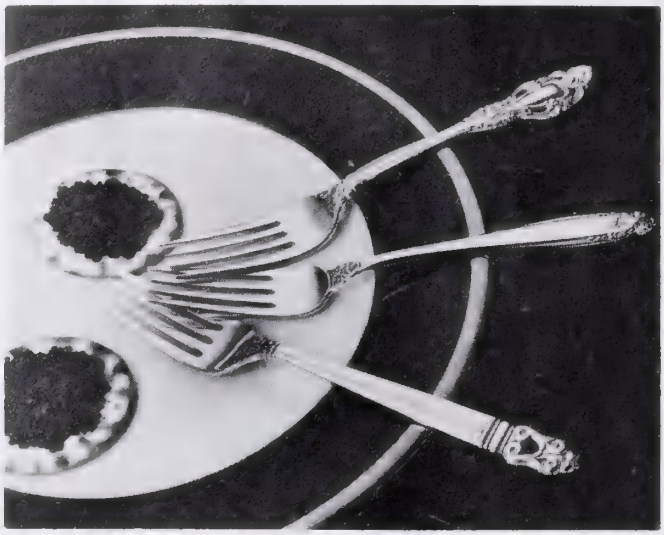


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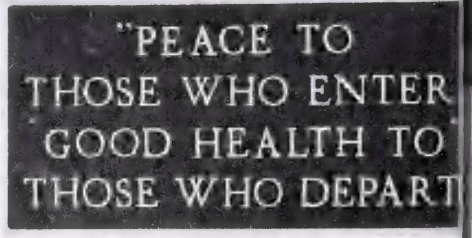


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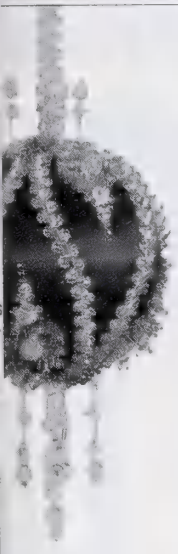


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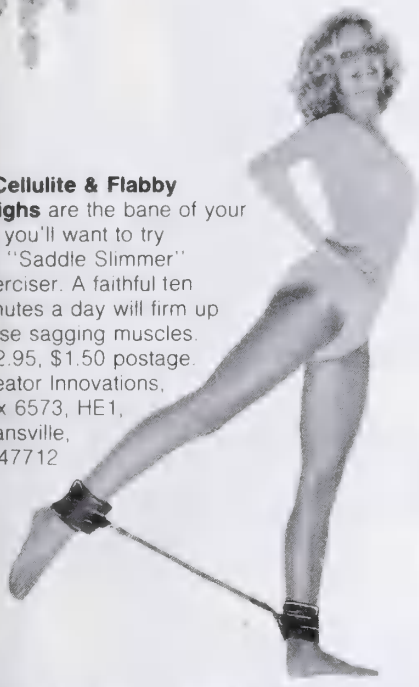
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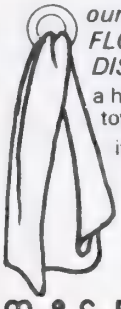
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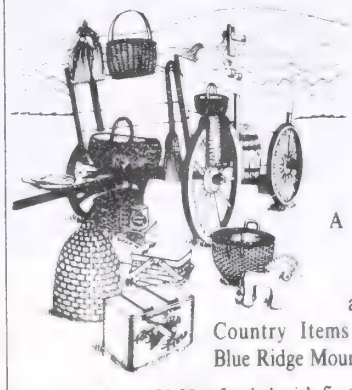
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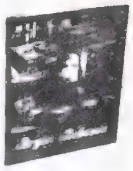


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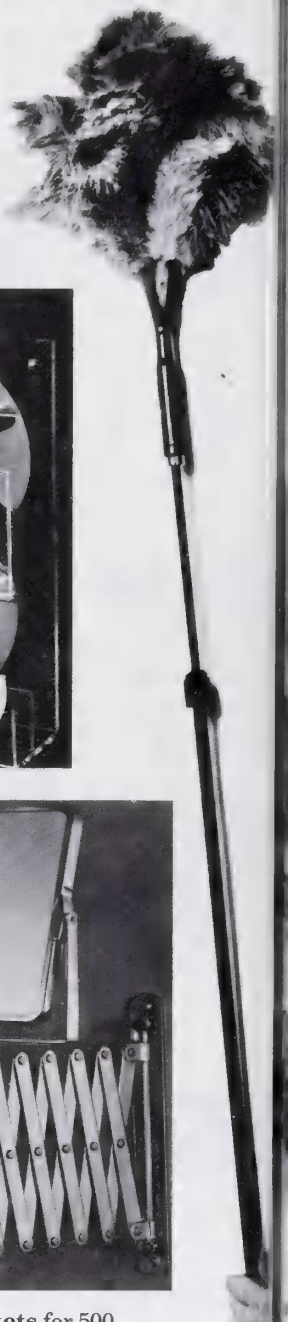
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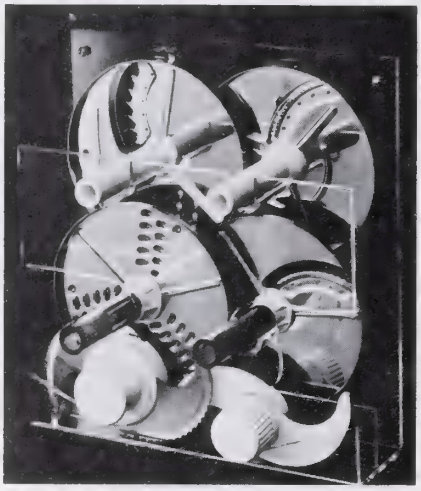
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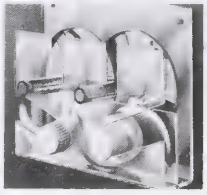
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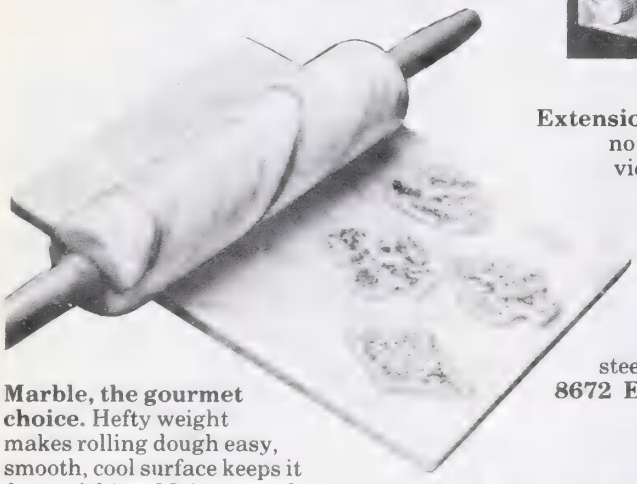




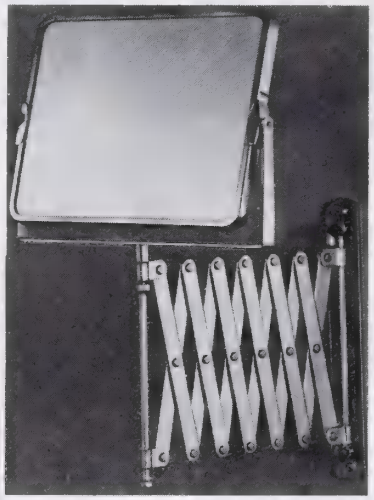
Safe storage for food processor tools—Lucite rack holds four discs, two blades, fits most brands. Precision-made patented design is ours alone, protects blades, saves you from sharp edges—any blade removes without dislodging the rest. Stands or hangs, 11x10x3", American-made by Robert Mainly.
5028 Six-blade Processor Tool Rack $19.98

Sale! Four blade holder, made with the same superb crafting. Patented design holds two discs, two blades, 10 x 8⅜ x 2¼". Ours alone, $16 value!
9959 Four-blade Rack $13.98





Extension mirror comes to YOU—no more straining! 8 x 6" wide view mirror with magnifying flip side is ours alone, has 7-section extension arm—others at this price have only 5. Swivels for best angle and light, extends 30" from wall. Chrome-plated steel folds flat when not in use.
8672 Extension Mirror $23.98



Marble, the gourmet choice. Hefty weight makes rolling dough easy, smooth, cool surface keeps it from sticking. Moisture and grease don't penetrate, cleans with a damp cloth. Our imports.
5424 Rolling Pin, 5¼ lbs., 18" long, wood handles. **$15.98**
6645 Oblong Server/Pastry Board, 9 x 11 x ⅜". **$9.98**
6690 Both. 1 Set $24.98



5 covered baskets for 500 uses! Natural seagrass, hand-woven in China, tightly constructed, each with a handle on the lid. Sizes from 7½ x 5½ x 3¼" deep to 5¼x3¼x2¼" deep, nest for storage. Set of 5, our import, fabulous value.
6610 Five Covered Baskets. 1 Set $11.98



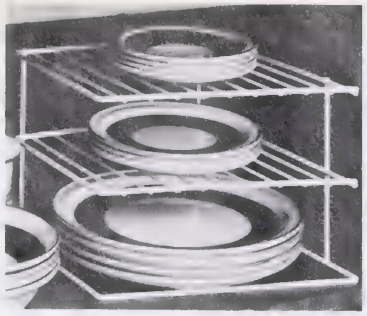
For garlic lovers: stoneware keeper maintains freshness longer, 4½ x 4½" tall. Aluminum press from Italy makes pressing easy, cleanup a snap, 6¼".
7591 Both. 1 Set $9.98
6638 Garlic Keeper $7.98
7590 Garlic Press $2.98

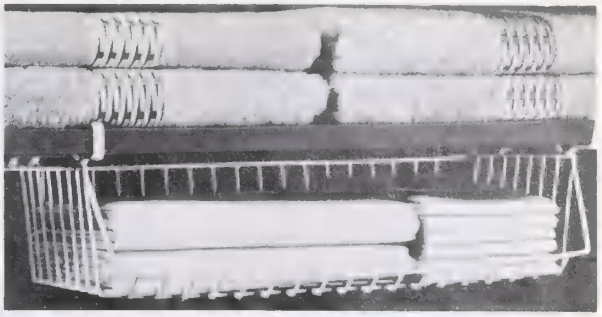
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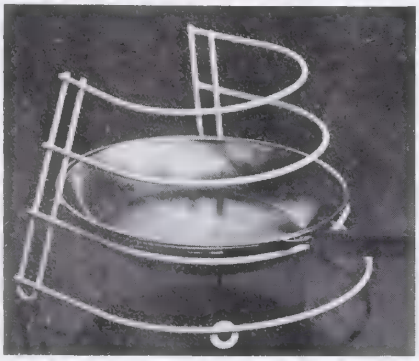
"When she promises y

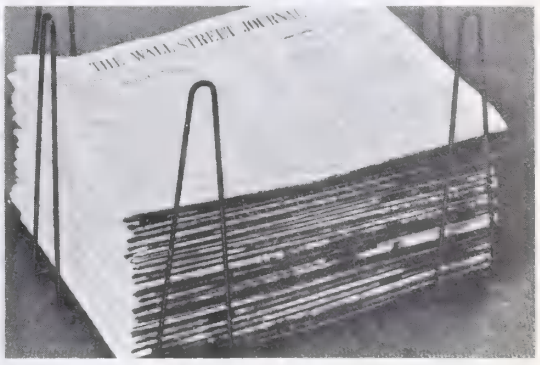
...our home ...efficient, ...organized."

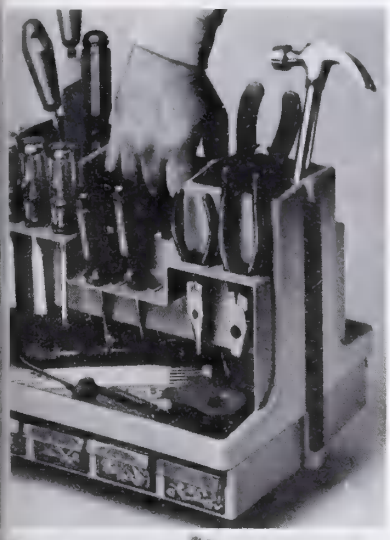




Wasted space can be better-used—our 4 Italian racks show how. All our own imports, crafted of tough and durable vinyl-clad steel.
9318 Corner Rack makes 3 shelves in the space of 1. 7½ x 10 x 10", 7½" tall, white. **$4.98**
2 for $9.50
9707 Undershelf slips on shelf without tools. White, 19¾ x 9¾", 6" deep. **$4.98** **2 for $9.50**
6252 Skillet Rack holds 4 from 6½" to 12" diameters, to 2½" deep. White, 8" tall. **$7.98** **2 for $14.98**
6491 Newspaper Rack, ours alone. Brown, 16 x 12 x 12" tall, folds flat. **$9.98** **2 for $18.98**







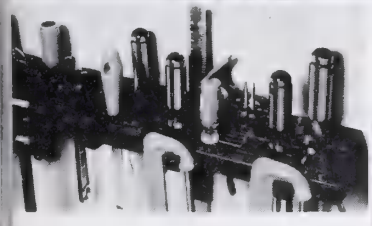
World's best tool organizer—even won a European award for design excellence. Light but tough blue plastic, 6 compartments, 22 cut-outs for every tool you own. 8 acrylic drawers hold nails, screws, small accessories. 12¾ x 11 x 11¾" tall with carrying handle, our own import from Canada (tools not included).
6237 Tool Organizer $16.98

5550 Tool Grid (small view), mounts on the wall, holds over 200 tools—even a saw. Made in Canada as above, same tough blue plastic, 22½ x 5 x 2¼", great for workshop. **$5.98**

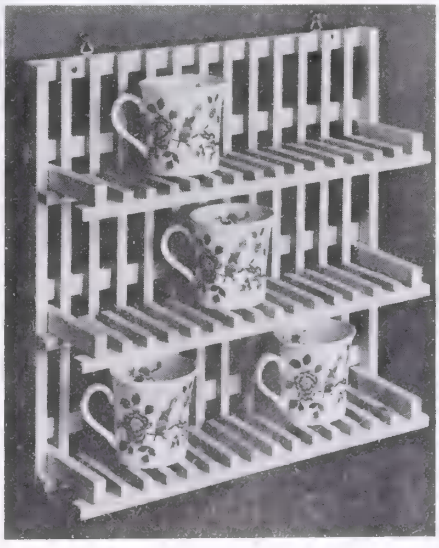


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6103 Decanter $5.98
2 for $10.98



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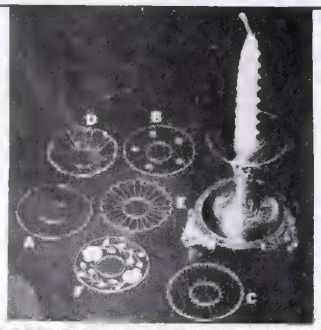


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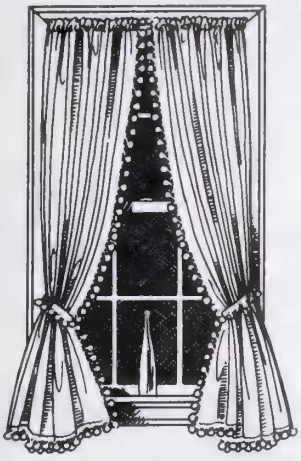
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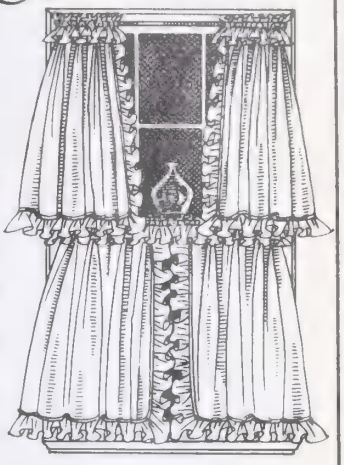
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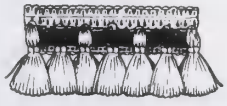
For years Country Curtains have been a charming tradition . . . they have lent their extra warmth and crispness to American homes all over the country. Thrifty homemakers rely on Country Curtains for old-fashioned quality and conscientious service.

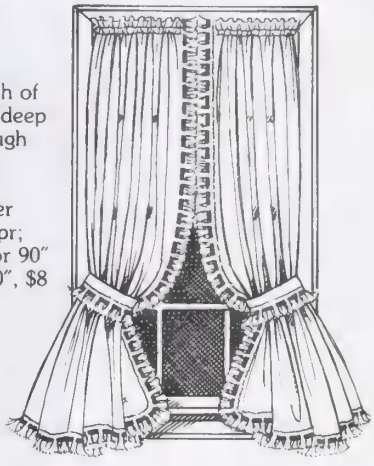
BALL FRINGE . . . sturdy specially-made fringe is carefully stitched on by homesewers in the village. Pure unbleached or white cotton muslin or cotton and polyester permanent press in natural or white. 90″ wide per pair. 20″ or 25″ long, $10 pr; 30″ or 36″ long, $12 pr; 40″ or 45″ long, $14 pr; 54″ or 63″ long, $18 pr; 72″ or 81″ long, $20 pr; 90″ long, $22 pr. Valance $5.75 each.

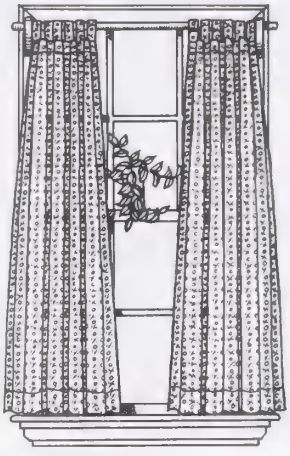
RUFFLED PERMANENT PRESS crisp and carefree . . . looks like muslin but in easy-care cotton and polyester. Natural or white. 78″ wide per pair with 2″ ruffles. 25″ or 30″ long, $12 pr; 36″ or 40″ long, $13 pr; 45″ or 54″ long, $17.50 pr; 63″ or 72″ long, $19.50 pr; 81″ or 90″ long, $21 pr. Valance 10″x70″ $5 each. Please specify color.



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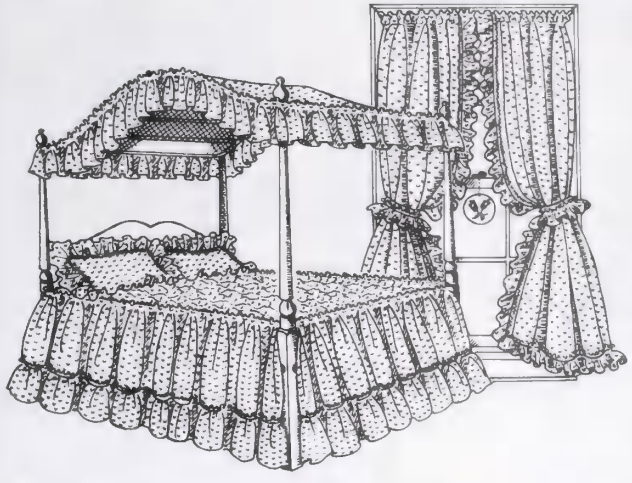




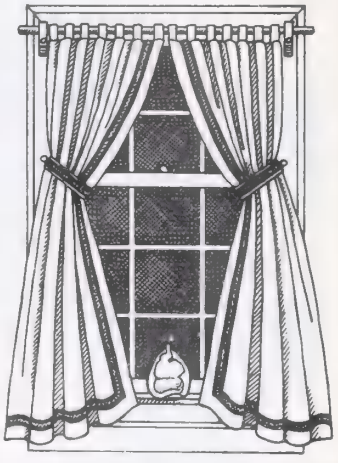
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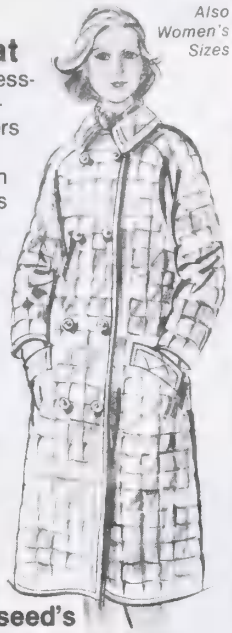
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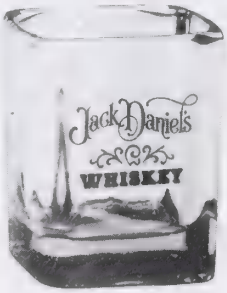
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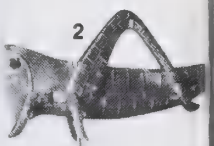
Send check, money order or use American Express, Visa or MasterCard, including all numbers and signature. (Add 6% sales tax for TN delivery.) For a color catalog full of old Tennessee items and Jack Daniel's memorabilia, send $1.00 to the above address. In continental U.S. of A. call 1-800-251-8600 Tennessee residents call 615-759-7184

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3



4



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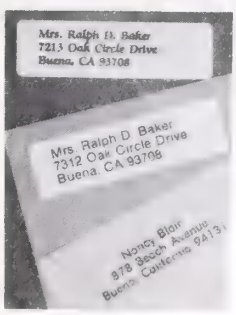
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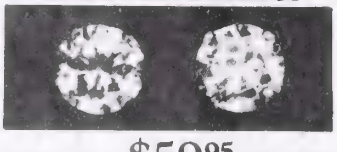
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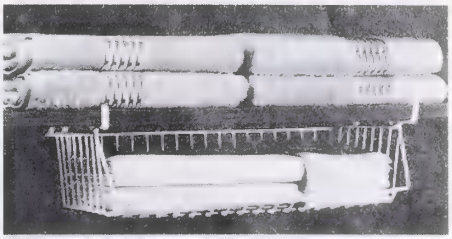
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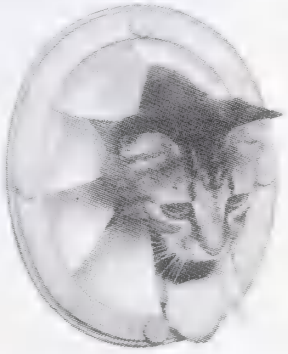
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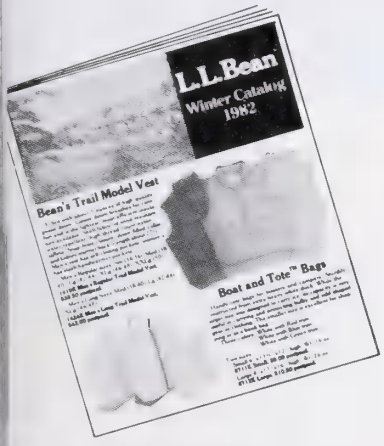


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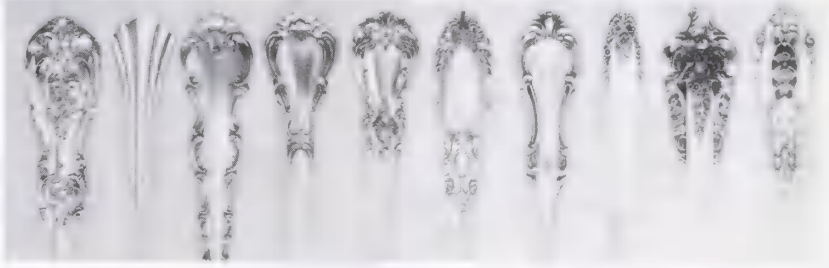
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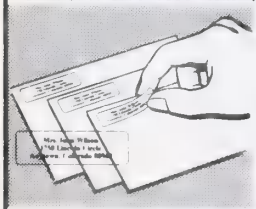
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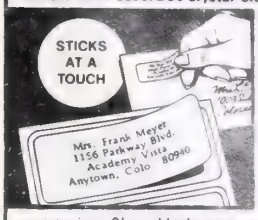
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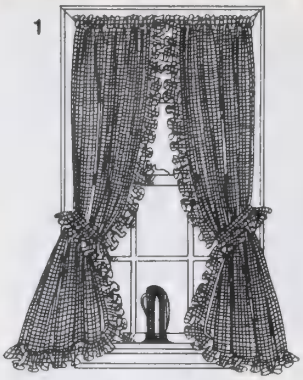
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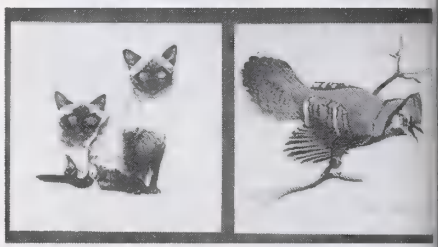
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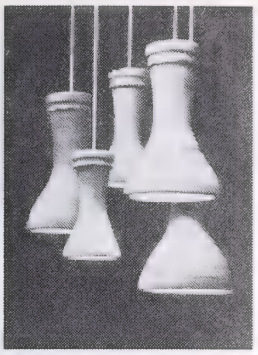
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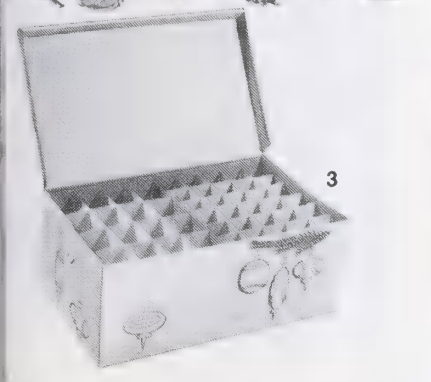
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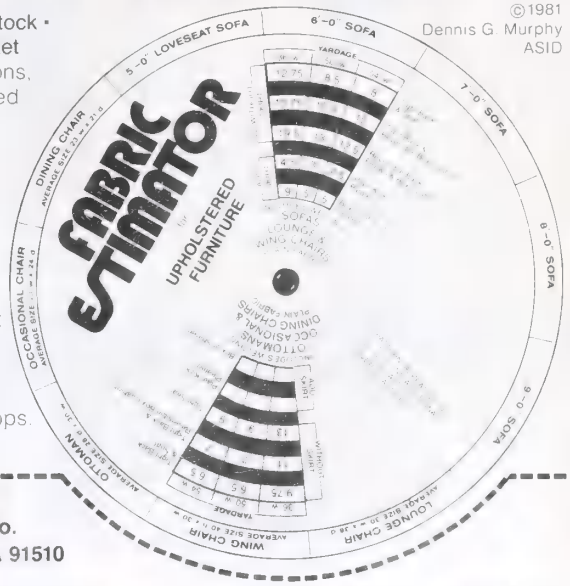
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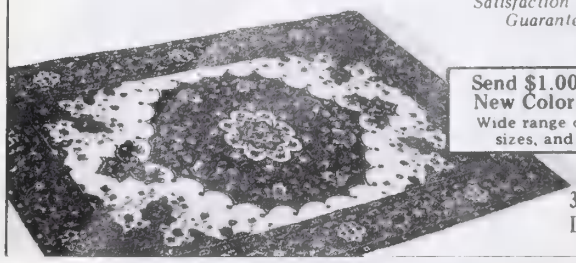
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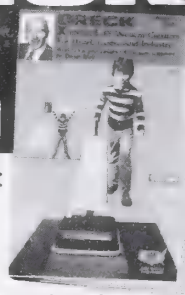
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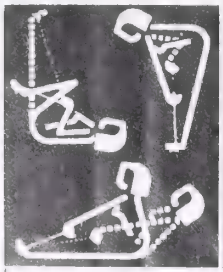


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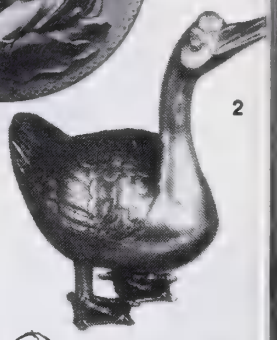
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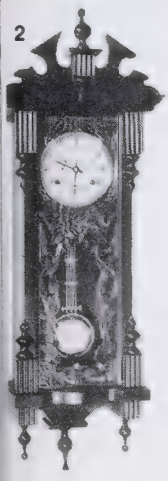
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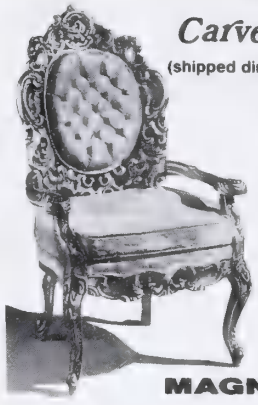
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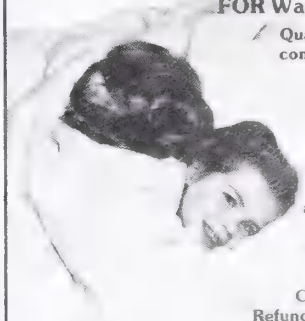
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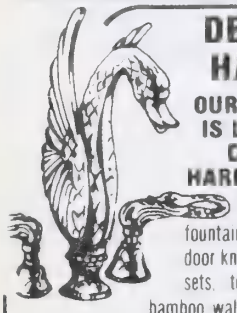
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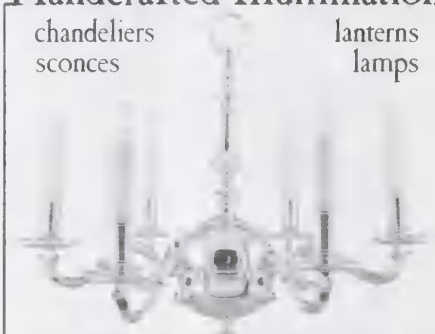
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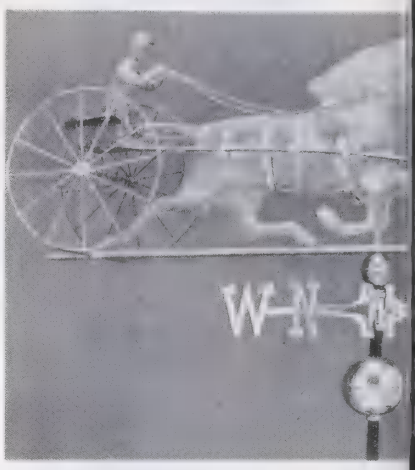
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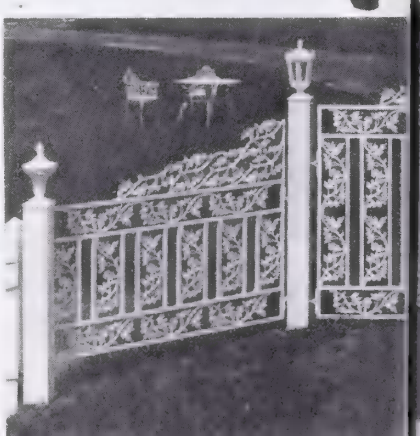
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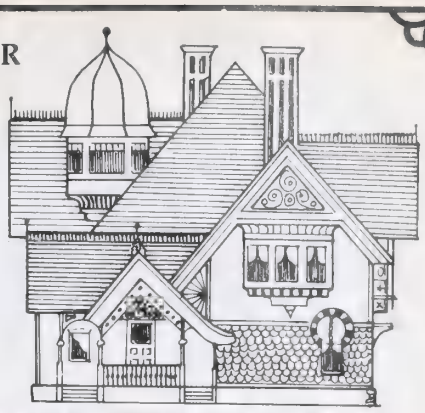


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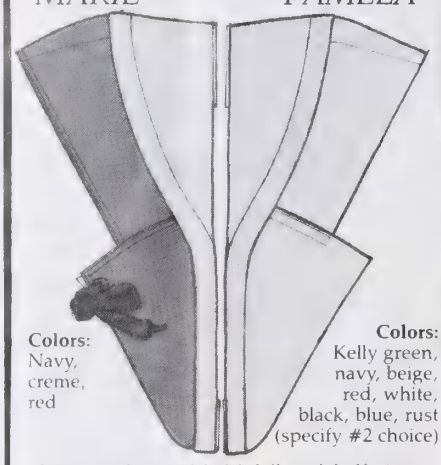
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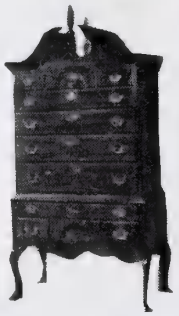


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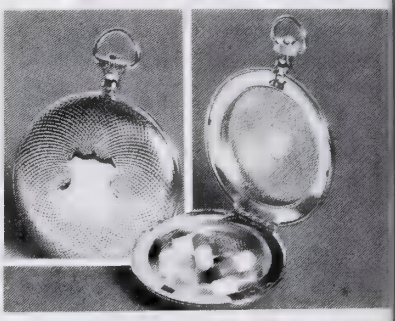
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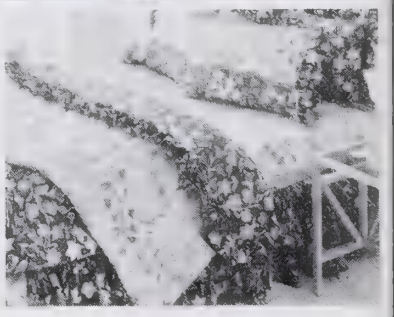


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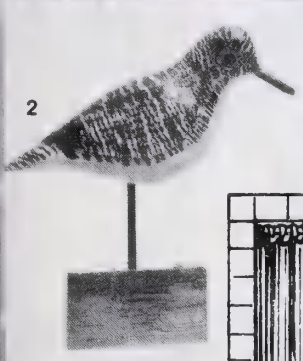
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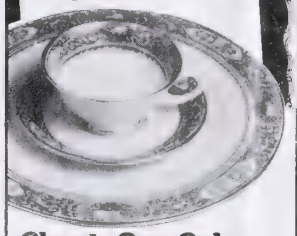
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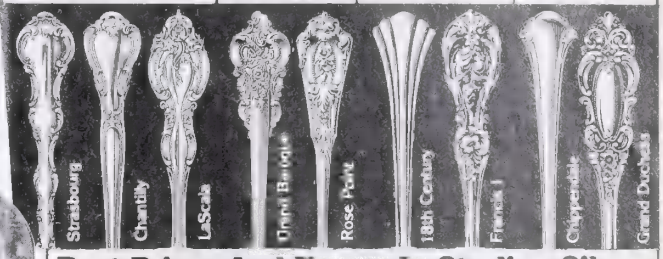
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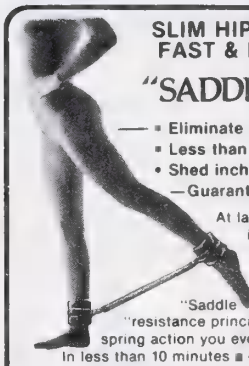
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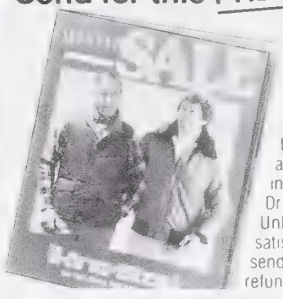


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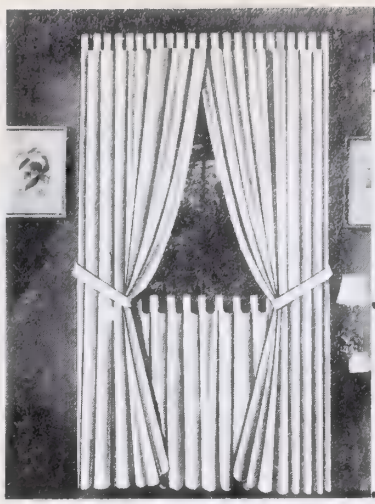
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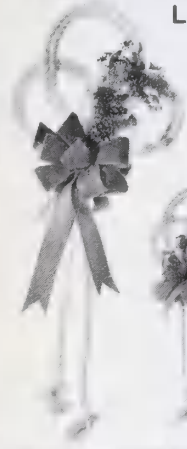
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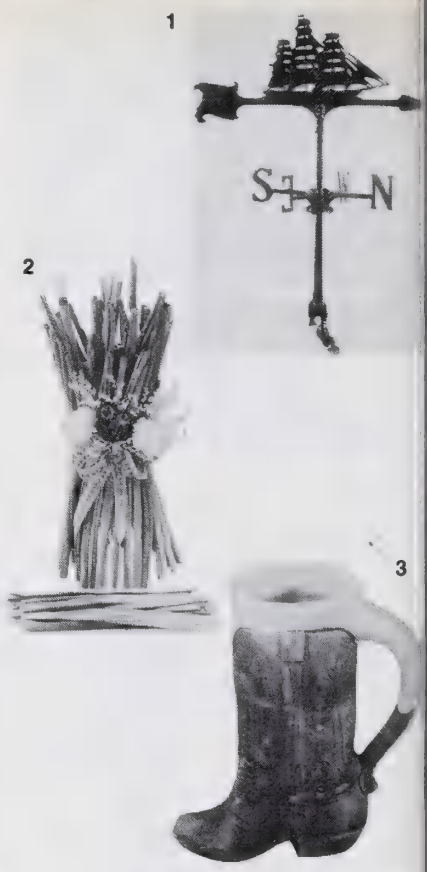
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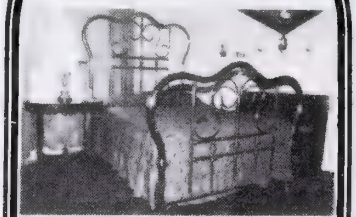
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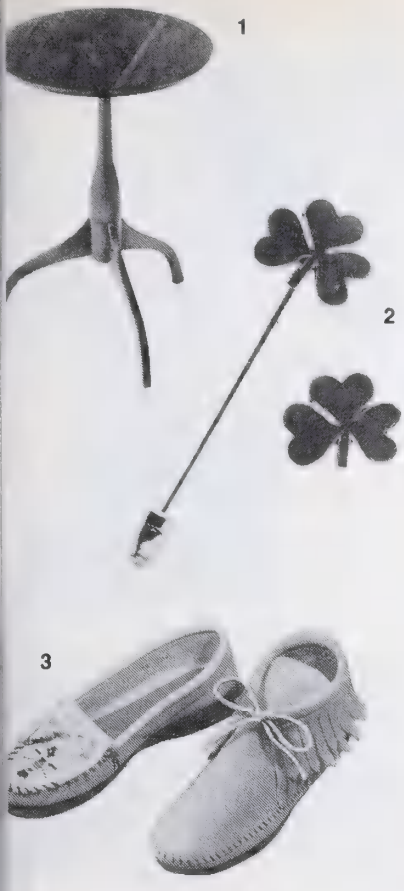
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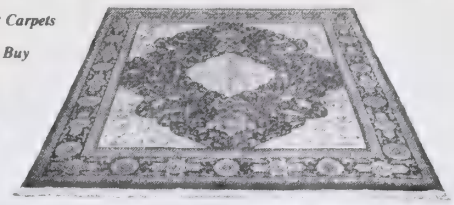
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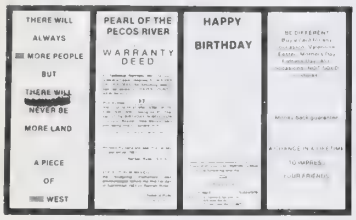
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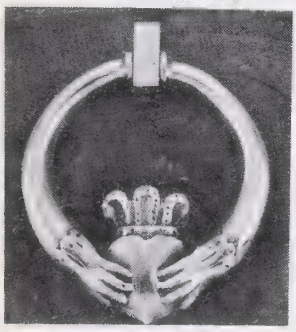
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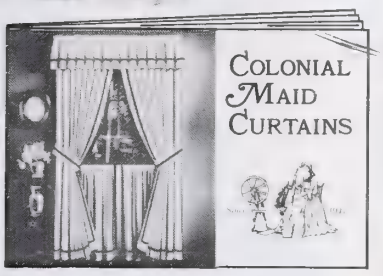
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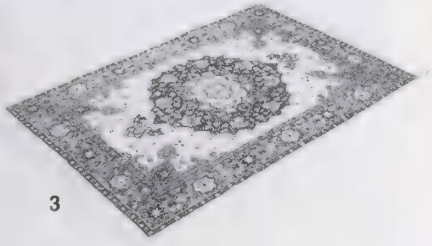
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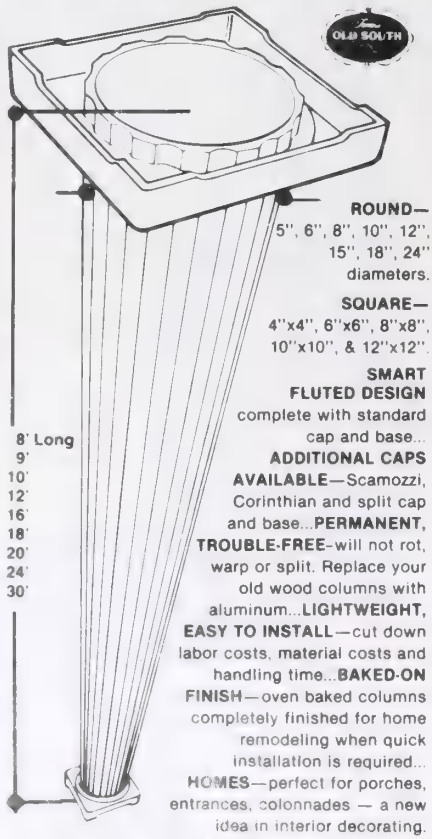
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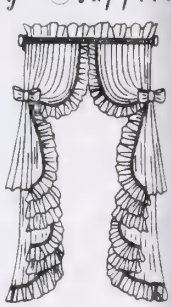
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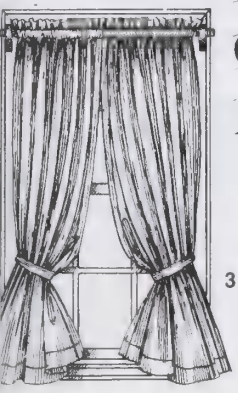
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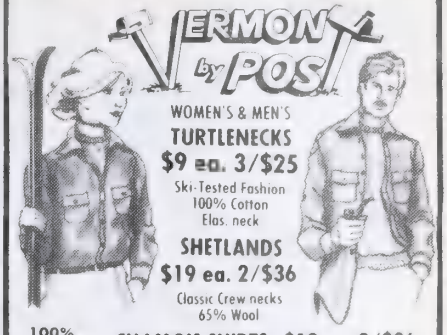


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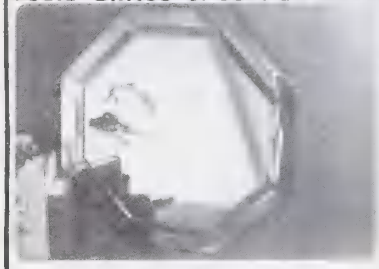
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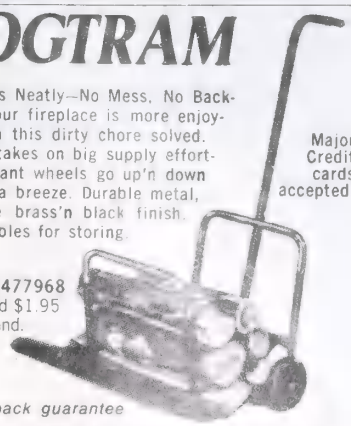
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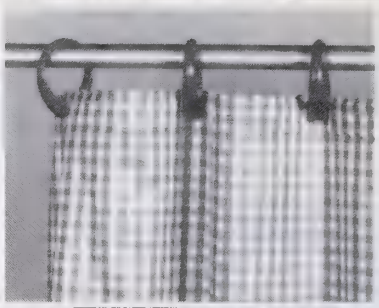
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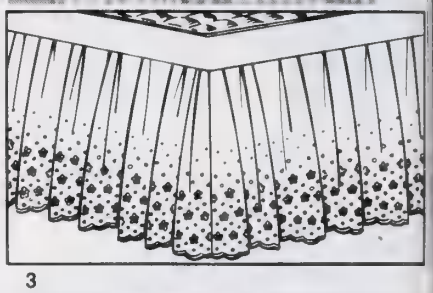
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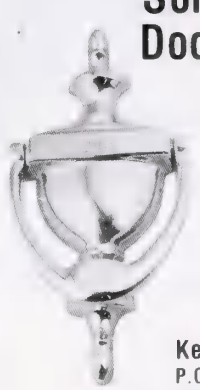


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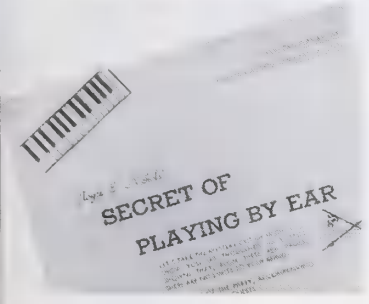
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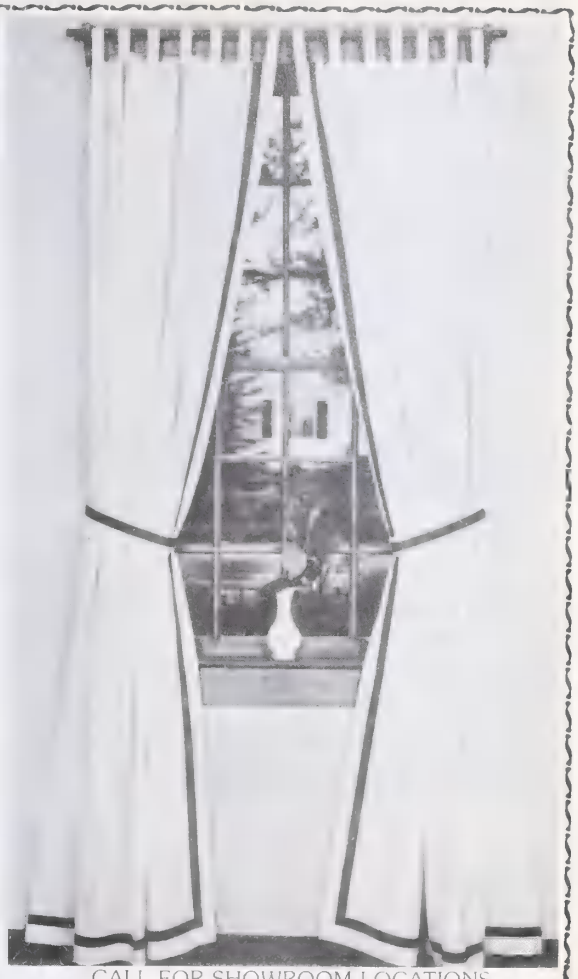
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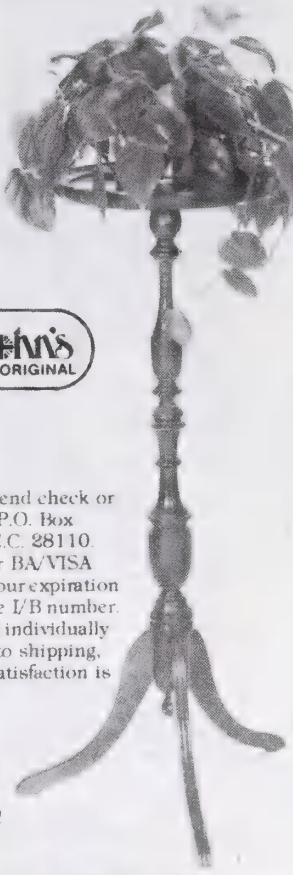
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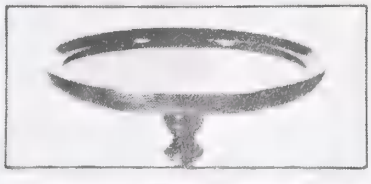
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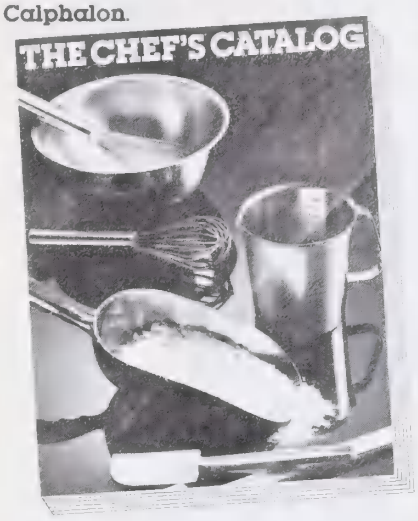
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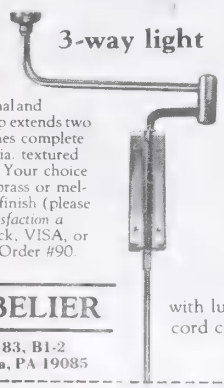
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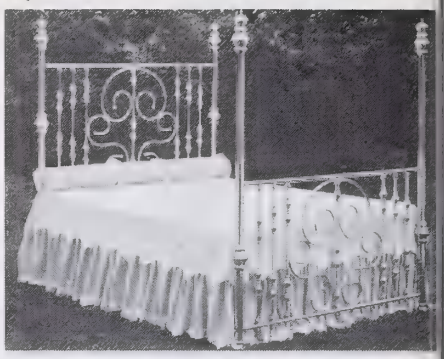
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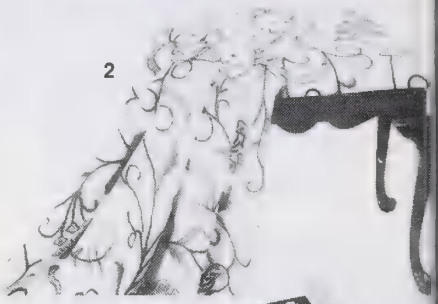
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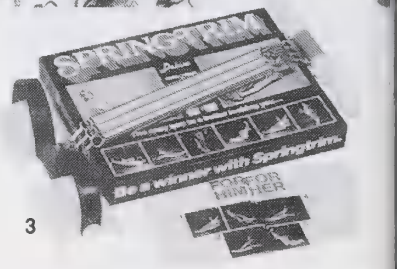
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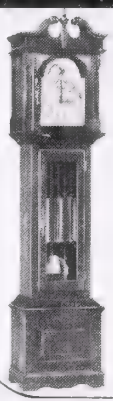
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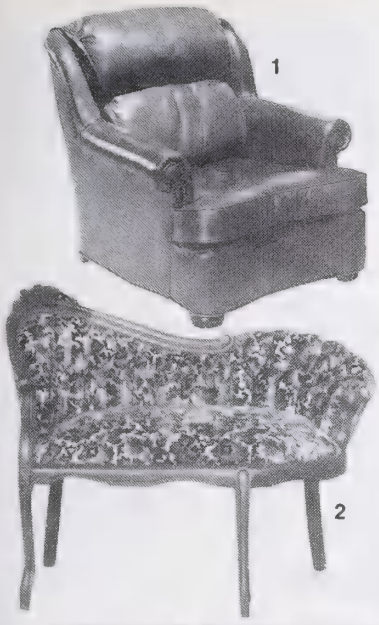


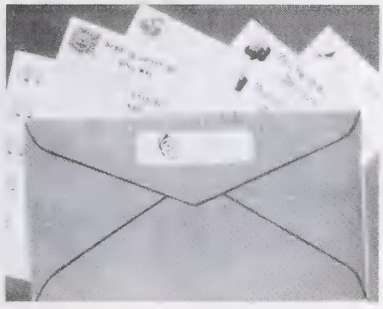
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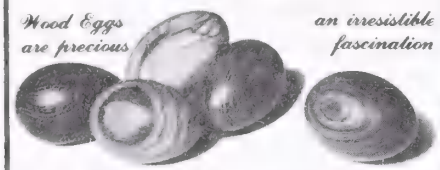
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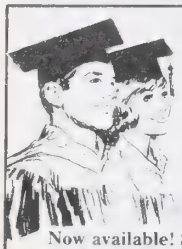
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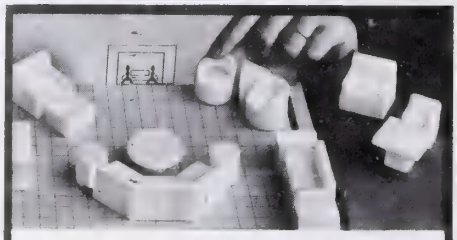
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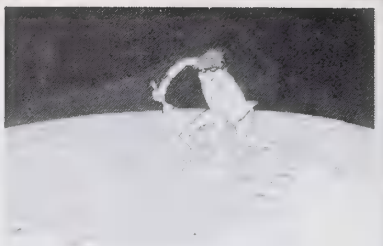


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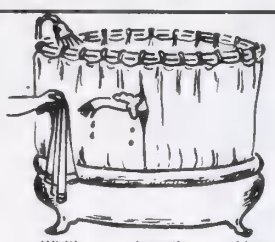
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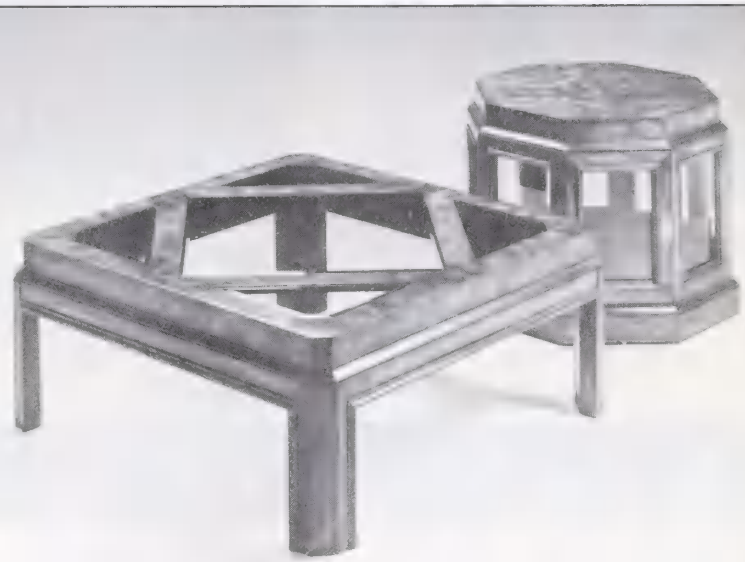
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Continued from page 109

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● *Pages 82–83:* **Designer**—R. Michael Brown, FASID, 115 W. 73rd St., New York 10023. **All furniture,** antique and contemporary—Workbench (R), 470 Park Ave. S., New York 10016 (send inquiries to this address for all 38 US stores). P. Kaufmann's all-cotton Scotchguarded French blue **curtain fabric**—Bloomingdale's (R), 1000 Third Ave., New York 10022. Jay Yang's **Potpourri fabric in Papaya,** all cotton, Scotchgarded $16 per yard—Macy's (R), Herald Square, New York 10001. **Glosheen solid fabrics** in Celedon and Cuivre, all glazed cotton—Waverly Fabrics (M), 58 W. 40th St., New York 10018. **Rice paper shades,** 2 by 6 feet, $11.98; 3 by 6 feet, $17.98—Azuma (R), 415 Fifth Ave., New York 10011. **Romanian kilim**—Stark Carpet (T), 979 Third Ave., New York 10022. **Rag rug,** $111—The Gazebo (R), 660 Madison Ave., New York 10021. **Twig plant stand,** $150; **blue-green vase,** $135—Limited Editions (T), 253 E. 72nd St., New York 10021. Alice Pickett's **handwoven throw,** $475; **aqua vase,** $320; **blue vase,** $325—Carrington (R), 845 Madison Ave., New York 10021. **Assorted dishes, decoys, basket**—John Rosselli (T), 255 E. 72nd St., New York 10021. **Small painting,** $110; **fruit bowl** (set, $1,700.)—Ages Past (R), 1030 Lexington Ave., New York 10021. Michael Green's bridge **collage,** $1500—Althea Viafora (R), 200 E. 58th St., New York 10021.

IRRESISTIBLE CHOCOLATE

● *Page 85:* **Antique lace spread as window curtain**—Patricia Anichini (T), 7 E. 20th St., New York 10003. **Silver-plated hollowware**—Gorham (M), 333 Adelaide Ave., Providence, RI 02907. **Flowers**—ZeZé (R), 398 E. 52nd St., New York 10022.

KITCHEN GEAR

● *Page 96:* **Tea kettle** in brushed, polished stainless steel, heating element inside—Russell Hobbs, c/o Hill & Knowlton P.R., 420 Lexington Ave., New York 10017. **Meal Maker** #64204 shelf, 3-inch clearance for stacking meals, reverses as cookie sheet/serving tray—Nordic Ware (M), Highway 7, Beltline, MN 55416. **Cookware** with SilverStone interiors, dishwasher safe: **3-quart covered saucepan,** $34.95; **8-inch skillet,** $26.50; **10-inch skillet,** $31.95—Regal Ware (M), 1675 Reigle Dr., Kewaskum, WI 53040. **Convection Plus** with SilverStone interior, adjustable rack, steamer, Sensa Temp heat control in brown with almond lid, 14½ by 10½ by 2½ inches—West Bend (M), PO Box 278, West Bend, WI 53095.

GARDEN GUIDE

● *Page 105:* **Addresses**: Geo. W. Park Seed, Dept HB, PO Box 31, Greenwood, SC 29647. Earl May Seed & Nursery, Dept. HB, 208 N. Elm, Shenandoah, IA 51603. Henry Field Seed and Nursery, Dept. HB, 407 Sycamore, Shenandoah, IA 51602. W. Atlee Burpee, Dept. HB, 300 Park Ave. Warminster, PA 18974. Herbst Brothers Seedsmen, Dept. HB, N. Main St., Brewster, NY 10509. ■

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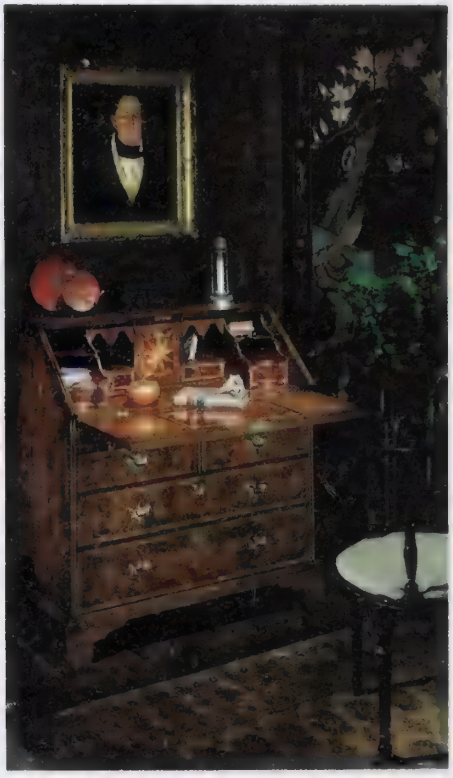
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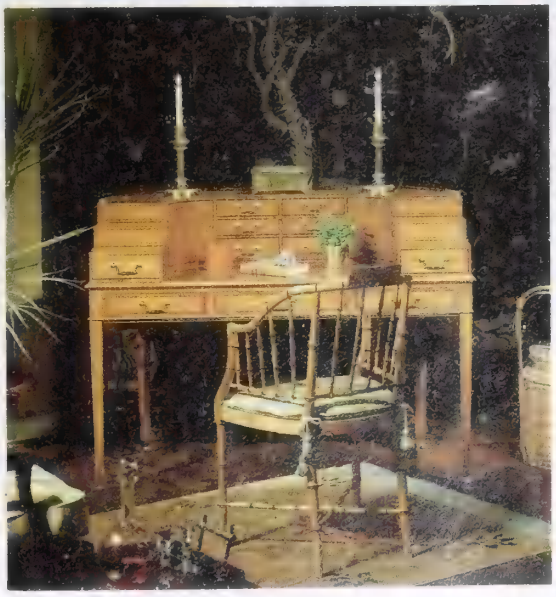
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HOUSE BEAUTIFUL

Volume 124, Number 2, February 1982

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On the cover: *Clifford Stanton's living room celebrates the magical qualities of light with a South-of-France* esprit. *Blissful colors recall the Mediterranean and appear to "float" in this whitened, loft-like setting. Favored antiques and Oriental objects bask in the brilliant sunshine of his Long Island home, the latest of Mr. Stanton's luminous designs. On page 46, the architectural designer, our Guest Speaker, casts new light on the subject of home as a stage for self-expression. Photograph, Tom Yee.*

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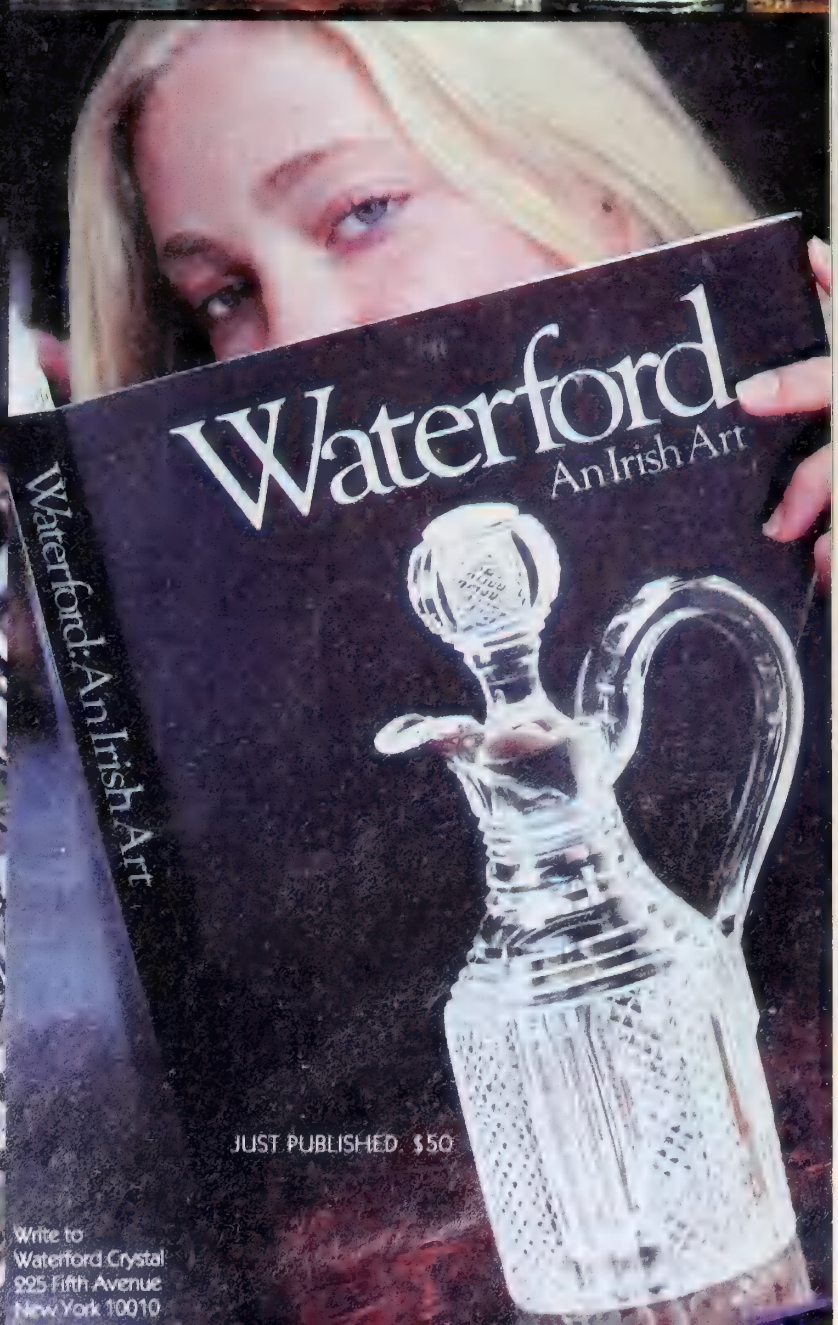
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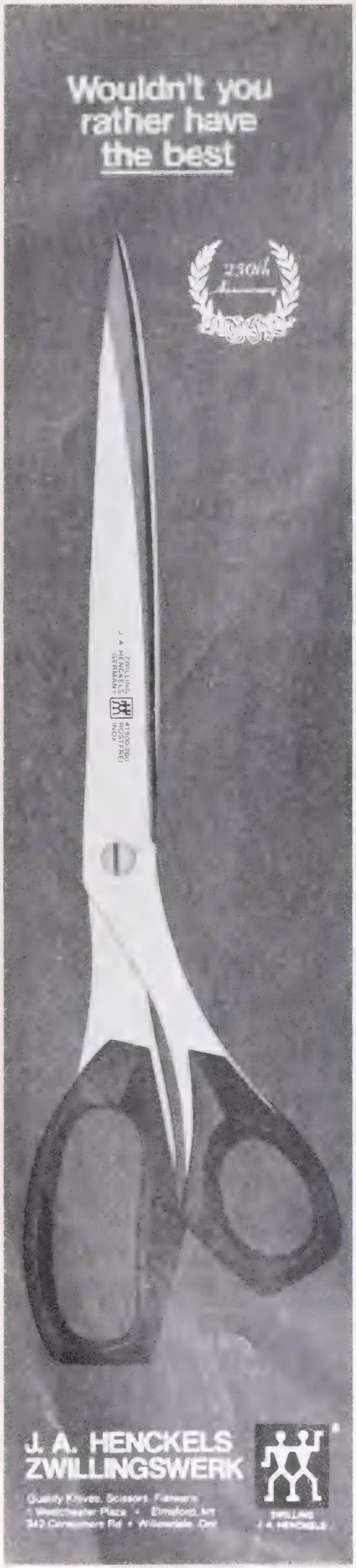
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THINKING ALOUD

"Each region of the country has evolved a lifestyle that is uniquely its own—aesthetically satisfying, amazingly practical and totally honest"



I went to Idaho to work on this issue and the trip provided me with some simple but profound truths.

Most days, I'm surrounded by the sterile architecture of New York's skyscrapers. But when I'm transported to landscapes and vistas that stretch to the eye's limits—I find my vision is expanded by more than the incredible scenery.

Suddenly, I'm confronted with the reality of how people have adjusted to their environment and how each region of the country has evolved a lifestyle that is uniquely its own—aesthetically satisfying, amazingly practical and totally honest.

And I sense, with no small satisfaction, that the mood of the country is moving away from the glass box modern architecture so amusingly put down in Tom Wolfe's best-selling *From Bauhaus to Our House* and toward the diverse but traditional spirit of old-fashioned, regional styles.

Nowhere is this true-grit spirit better exemplified than in the Rocky Mountain Idaho country. Western dress and cowboy boots fit very well here but architecture is its own special breed of western, a cross between rough log cabin and soaring Victorian Gothic. To me, the use of all that Northwest timber, the windows designed to capture the spectacular views, the roofs that match the soaring mountain peaks all signal a type of design that seems more right than ever.

Regional architecture means making use of natural resources—building fireplaces with river rock gathered from local creeks, cutting aspen for ceiling beams and even furnishing houses with sofas designed from native lodgepole-pine posts.

There's a pioneer spirit behind all this—an inherently American talent for taking the materials at hand and turning them into beautiful houses. And the people, too, thrive on nature's bounty—turning local salmon, fresh river trout and Idaho potatoes into dishes with spirit enough to compete with any gourmet's creations.

These local taste treats are eaten outdoors whenever possible—at great Stanley Stomp hoedowns or cross-country ski picnics (even in the dead of winter), because Idaho admirers can never get enough of their beautiful landscapes.

This regional spirit, this pride in a special, local way of life exemplifies the true American character. Those of us who filled our cities and our suburbs with our ambitions and our dreams and then succumbed to track housing and look-alike developments are beginning to realize what we've left behind. And if we aren't fortunate enough to be able to return to the countryside that is America's great spiritual foundation, we are at least filling our lives and our homes with authentic country and traditional looks, collecting American crafts, folk art and Indian rugs, and, when we can, visiting the regions of the land and learning from them.■

JoAnn Barwick

JoAnn Barwick
Editor

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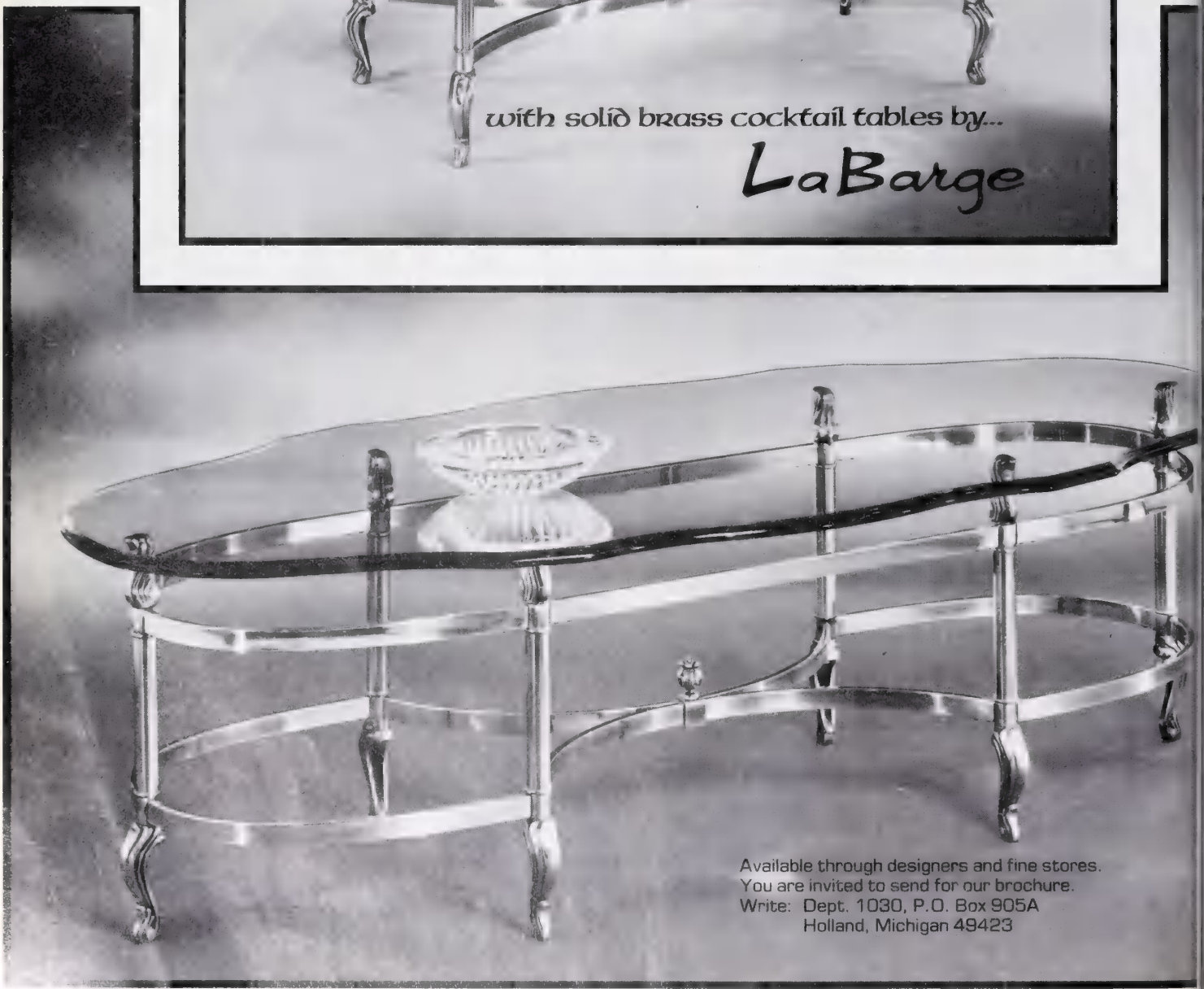
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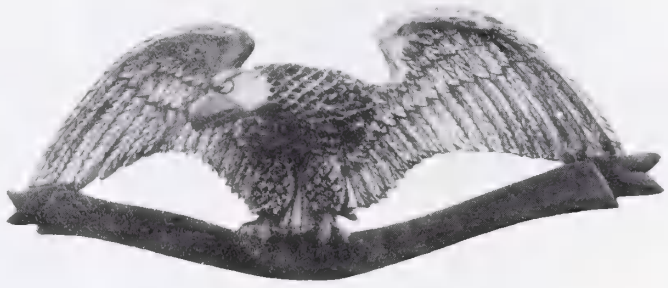
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HOW TO SELL YOUR ANTIQUES FOR TOP DOLLAR



PART ONE: DEALING WITH DEALERS

TIMING, AS IT IS EVERYWHERE ELSE IN LIFE, IS ALL

By JIM POWELL

Do you know that the fine points of selling an antique or a work of art can mean hundreds, even thousands more dollars in your pocket?

The first point is *when to sell.* The art and antiques markets fluctuate like anything else. A market can plunge 50 percent in a year when there is an over-supply of what you have to sell or when "big buyers" drop out. It may take several years for your market to recover. You determine the state of a market by checking art market publications, talking to dealers and auction house specialists. If you have a variety of things to sell, present those objects facing a strong market and delay selling the others until better times.

To protect yourself, *learn the approximate value of your property.* Shop around to see what dealers are asking for things like yours. Examine recent illustrated and priced auction catalogs. Bear in mind that seemingly small details can make a tremendous difference in the value of similar-looking things. Appraisers are necessary when a complex estate is involved or when you wish to sell something of obvious value.

When looking for appraisers, consider their specialization—those who estimate American paintings, for example, aren't likely to know enough about Chinese ceramics. A large auction house with its many specialists is a good place to start since they represent sellers like yourself rather than buyers. Knowledgeable dealers often serve as appraisers but you must establish at the outset that you request their appraisal services only. Otherwise there might be the temptation on the part of the dealer to give an unduly low figure.

How you prepare an object for sale also affects the price it realizes. Busy professional people, the people who may buy your object, like to take something home and use it right away. They don't want to be bothered to have a wobbly chair leg fixed, a warped tabletop smoothed or straightened or a torn canvas repaired. So you should consult a skilled conservator first. Have him or her examine your property and estimate the cost of making the piece presentable. If the work is likely to pay for itself, go ahead and commission it.

And where to find a good conservator? Experienced collectors are sources for good recommendations. Their interests are similar to yours: solid conservation work at an economical cost. If you don't know any such collectors, look for a collectors' society—even the most obscure field has several. Dealers, auction houses and museums can also provide useful recommendations, but you should remember that their objective might be different from yours. Some dealers and auction houses are said to order *cosmetic* conservation work that isn't always solid. On the other hand, those mainly interested in a piece's *art historical* value tend to order solid conservation work that costs more than a work of art is worth in dollars.

Don't go overboard and make a work of art squeaky clean. Have a conservator give a painting a light cleaning rather than a thorough one which would make it look as if it had come straight out of a dealer's inventory. Many buyers avoid dealers' goods because they fear that those objects have already been shown and rejected. Buyers want presentable art and antiques long off the market, fresh from an estate.

Are you better off selling through an auction house or a dealer? Well, there are several reasons for considering a dealer. The first is immediate cash. Major auction houses might sell art and antiques similar to yours only two or three times a year; a popular field such as American antique furniture, perhaps a half-dozen times a year. The house would need your property at least three months before a sale so that it can be photographed and cataloged properly. Then, if it is sold, the buyer would have perhaps 30 days to pay. More than six months might pass from the time you consign property to auction until you receive a check. But a dealer buying for inventory pays immediately. In the event you're concerned about the integrity of a check you might plan to negotiate the transaction during banking hours or insist on a cashier's check.

Discretion is an important reason for selling through a reputable dealer. Though most auction houses are discreet, fewer people are likely to have access to consignor information at a reputable dealer's. What's more, auctions often attract publicity and failure to sell at auction can be a costly stigma for highly visible works of art, like a rare Old Masters. Many prospects who aren't sure of themselves are likely to suspect that there must be something wrong with the work (maybe it's not by the named master . . . who knows?). If you have a highly visible work of art, a discreet sale through a dealer is less risky . . . and many sellers want to keep art transactions discreet because they're concerned about becoming the target of burglers.

If you happen to have something with limited appeal, look for a dealer who specializes in that market. Auction houses can rarely afford to service markets where a small number of buyers might be scattered in several countries around the world.

To find a reputable dealer, consult other collectors, museum curators or authors who have written about your market. Then shop around. Don't

(Continued page 106)

Jim Powell is finishing *An Investor's Guide to Under-Priced Art & Antiques,* to be published fall 1982.

KAREN RADKAI

Americans are paying up to $16,200 for new Peugeots that are actually "used" cars. A scandal? No, quite the opposite.

A stranger will drive your Peugeot before you ever see it. He, or she, will sit in your seat. Start your engine. And drive around, using your steering wheel and brakes, shifting your gears, even playing with your windshield washers.

So the Peugeot you buy will be slightly "used." Be pleased. It is an example of Peugeot's mania for perfection.

A most stringent test

Peugeot maintains a 65-member team of test drivers whose task is to take *every single Peugeot* after it leaves the assembly line and give it a final examination on a special test track.

The driver will operate the steering, the brakes, the lights. Test the performance of the engine, the transmission, the suspension. Listen for rattles and vibrations. Check the instruments and controls. Try the heating and ventilating system.

Very few carmakers go to this trouble anymore. Peugeot, however, has little tolerance for poorly made cars.



Before your car is permitted to leave Europe for the U.S., it must pass through the hands of one of Peugeot's 65 test drivers.



Every single Peugeot is tested on a special track after it leaves the assembly line. Rough road surface enables driver to listen for rattles and vibrations.

More tests

Before your Peugeot was barely more than a glimmering in the engineers' brains, it had to jump a series of test hurdles.

Under the watchful eye of a computer, engines were torture tested to the brink of destruction; parts that showed telltale signs of fatigue were swiftly redesigned.

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The Peugeot Lion

The lion has represented Peugeot since 1858. It was Peugeot that built the first car ever sold commercially (1891)... the world's first diesel-powered car (1922)... and the first high-rpm diesel engine (1967).

Awesome damping devices

Peugeot engineers have paid particular attention to the design and testing of the suspension system

The meaning of "S"

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- Factory-installed air conditioning
- Electric sunroof • Cruise control
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- Alloy wheels • Multi-adjustable driver's seat.

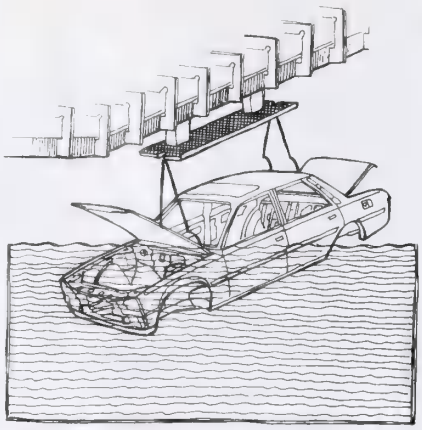
So fully equipped is the car that the only other ways to spend your money are by ordering a 3-speed automatic transmission ($370) in place of the manual 5-speed overdrive gearbox, and by specifying metallic paint ($295).

of the Peugeot 505 S. It is no accident that the car is noted for its uncannily serene ride.

Cut open a Peugeot shock absorber and you will find that its piston has *eight* valves where normal shock absorbers make do with no more than two valves.

This awesome damping device enables the Peugeot 505 S to glide calmly over bumps both large and small, yet maintain its aplomb when flung through a curve at speed.

It is more expensive to build a shock absorber the Peugeot way. But bear in mind its durability. Where a lesser shock absorber might be expected to show signs of weakening after 30,000



Peugeot has little tolerance for poorly made cars. Every car is subjected to 21 anti-corrosion measures.

miles, the Peugeot shock absorber has been designed to maintain its peak efficiency for 60,000 miles of normal use.

Even Peugeot workers get into the act

The American public has become disgruntled with shoddily made cars at inflated prices. Peugeot, a company long noted for the solid workmanship of its cars, has bent every effort to maintain its level of quality under enormous inflationary pressures.

The workers of Peugeot are encouraged to tell the company how to build its cars better. In the space of one year, at one plant alone, the workers made over 17,000 suggestions.

Some straight talk

Does all this mean that Peugeot builds the perfect car? Nonsense! There is no such animal, at any price. But when you buy a Peugeot, you will receive honest value for your money.

The car is made in Europe. It is designed for safety and tested for durability. It has 4 doors, 5 seats, and is inordinately comfortable.

It is how much car you should expect for $16,200 today.

See your dealer for details of Peugeot's limited warranties.

*Based on P.O.E. manufacturer's suggested retail prices. Actual prices may vary according to local dealer. Destination charges ($255), state and local taxes, dealer preparation, if any, and license fees are extra.

For name of nearest Peugeot dealer, call **1-800-447-2882** toll free in the continental U.S. In Illinois, 1-800-322-4400.

Please send me the Peugeot Facts Kit, complete with brochures, road tests by leading car magazines, plus list of my nearest dealers.

☐ Please include details on Overseas Delivery

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46-000HB-0200

PEUGEOT



From the second-largest carmaker in Europe: the Peugeot 505 S Turbodiesel. A tiny turbine blows a 600-mph whirlwind, stuffing extra power into engine.

© 1982, Peugeot Motors of America, Inc.

HB MARKETPLACE



Hand knit a dreamy throw to lavish on the bed, to drape over a wing chair, to ward off winter chills

Editor TRICIA FOLEY

You can make this handsome mohair and wool throw—specially designed for HB by Barbara Jacksier *(instructions below)*. Treat yourself to her heathery color scheme or dream up your own—either way, it's a wonderful project to do at home. (Or wrap it around you shawl style and go for a stroll!) Approximate price of materials, $125.



ANDRE GILLARDIN

KNITTING INSTRUCTIONS

Materials for a 36-by-48-inch throw: Jaeger Gabrielle 50-gram balls—(3) #126 Hyacinth, (3) #127 Carnation, (4) #154 Mulberry; Jaeger Michelle 50-gram balls—(4) #5461 Lilac; Patons Double Knitting 50-gram balls—(4) #2006 Clover, (4) #2009 Hyacinth, (4) #2026 Silver Grey; Knitting Worsted—8 ounces Magenta; Mohair 50-gram balls—(3) Pale Lavender. **Knitting needles:** size-19 pair Susan Bates "Jiffy Knit." **Crochet hook:** 1 size-Q "Jiffy" for finishing. **Gauge:** 2 stitches = 1 inch.

Wind all yarns needed for each stripe into 4 large, separate balls. Thus, for pink stripe: Ma genta Knitting Worsted, Paton Double Knitting Clover, Paton Double Knitting Silver Grey and Jaeger Gabrielle Carnation purple stripe: Magenta Knittin Worsted, Jaeger Michelle Lilac Pale Lavender Mohair and Jae ger Gabrielle Mulberry; blu stripe: Patons Double Knittin Hyacinth, Patons Double Knit ting Silver Grey, Jaeger Mi chelle Lilac and Jaeger Gabriell Hyacinth.

Using knitting needles wit pink stripe yarns, cast on 5 stitches. * Work in stockinett stitch (knit 1 row, purl 1 row) for 6 rows. Break off pink strip yarns; attach blue stripe yarns. Work in stockinette stitch fo 6 rows. Break off blue stripe yarns; attach purple stripe yarns Work in stockinette stitch for 6 rows. Break off purple strip yarns; attach pink stripe yarns. Repeat from * until throw measures 48 inches, ending with a pink stripe. Break off.

Using crochet hook with purple stripe yarns, work 1 roun of single crochet around entire throw, working over ends t conceal them. Break off. Block with steam iron if desired. ►

fascination

by Eric Tenney





Shown reduced. Actual size is 7" in length

An original sculpture in fine porcelain.
Hand-painted and issued in a limited edition.
Art of exceptional charm and beauty,
at the very attractive price of $75.

ERIC TENNEY is one of today's most beloved and accomplished animal artists. An award-winner at the prestigious Edinburgh Festival. Featured in important exhibitions at London's Tryon and Sladmore galleries. And internationally acclaimed for his portraits of the endearing animal characters of the best-selling book, "Watership Down." His works are sought after on both sides of the Atlantic.

Now, for the first time ever, the artist has turned his talents to a medium that collectors especially prize: fine porcelain sculpture. The result is a work of pure magic, called *"Fascination."* Crafted in fine, hand-painted porcelain, this delightful work of art will be issued at the very attractive price of $75—which may be paid in three convenient monthly installments of $25 each.

In "Fascination," Eric Tenney portrays an inquisitive Tabby cat, with a loveable personality that will instantly charm any viewer. Beguiling in spirit, the sculpture is also remarkably lifelike in detail. Every feature is captured with delicate care. The glowing eyes. The little pink nose. The very nap and texture of the fur!

The sculpture will be individually crafted, completely hand-painted—and will bear the artist's signature on its base. Each sculpture will be crafted under the supervision of Franklin Porcelain in Japan, home of some of the world's most gifted porcelain craftsmen. And in the tradition of classic porcelains, "Fascination" will be crafted in a limited edition. At the end of this single year, 1982, the edition will be permanently closed.

Owning and displaying this enchanting hand-painted sculpture is certain to bring you pleasure for years to come.

But to reserve "Fascination" by Eric Tenney, you should act promptly. To be valid, the accompanying Reservation Application must be returned to Franklin Porcelain, Franklin Center, Pennsylvania 19091 no later than February 28, 1982.

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ADVANCE RESERVATION APPLICATION

FASCINATION

by Eric Tenney

Valid only if postmarked by February 28, 1982
Limit: One per person

Franklin Porcelain
Franklin Center, Pennsylvania 19091

Please accept my reservation for "Fascination" by Eric Tenney. This limited edition sculpture will be individually crafted for me in fine, hand-painted porcelain.

I understand that I need send no money at this time. I will be billed in 3 equal monthly installments of $25.* each, beginning when the sculpture is ready to be sent to me.

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MICHAEL SKOTT

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HB LOOKOUT

February

DINING ROOMS AREN'T JUST FOR DINING—HERE ARE 10 WAYS TO GIVE YOURS AN EXTRA LIFE. . .

1. The easiest way to turn your dining room into a not-just-for-company space is to make it a library, too *(below)*. Line the walls with bookcases; use the table as a desk. **2.** Or turn your dining room into a media center—fit a country cupboard with a TV and stereo, add a chaise for lounging. **3.** And use the chaise for dining table seating as designer Jack Lenor Larsen does. **4.** Instead of just-for-dining chairs, consider upholstered seats that will be welcome in other rooms. Designer Lucretia Robertson of Lang/Robertson suggests covering them in a mix of colors so they'll create a rainbow at the table. **5.** Or collect unique country chairs and make slipcovers for uniformity at the table. **6.** Another Robertson idea: Set up a harvest table with sofas on each side—your children will love to play and do homework there. **7.** British designer Diana Phipps doesn't believe in dining rooms per se—so she built banquettes in two corners of hers. One surrounds a small round table for breakfasting; the other banquette, which serves as seating for an oval table, is also a bed for guests. For more, read her *Affordable Splendor* (Random House, $20). **8.** Go chandelier-less—without a big central fixture, you won't need a table in the center of the room. Try track lighting, or use candles as designer Tom O'Toole does when he moves his dining table from its desk position against the wall. **9.** Give your dining room space for other uses with a small, game-sized table that expands. Or make a large top out of plywood; cover with a to-the-floor cloth. **10.** What if you love big dining rooms but want a more intimate atmosphere? Add a small table by the window for family meals, as Tom O'Toole did.



Off duty, this dining room doubles as an inviting library.



Report from Milan

FURNITURE AT ITS MOST CREATIVE

An insight into the Italian design process: Vico Magistretti, while visiting an equestrian shop in London, was struck by the handsome horse blankets. He brought one home, threw it over a sofa—and ended up designing the Sinbad chair *(above)* for Cassina. It's just that lightheartedness, along with a profound conviction that a chair doesn't have to be a chair (it can be an art form), that powers Italian design. Milan has given us everything from lips sofas to modular seating—and its yearly furniture fair never fails to influence the course of American design. *What we saw this year:* Wonderful color—pastels reminiscent of the muted tones of Italian frescoes. The bed quilt look (quilted chairs, sofas with duvet-like channeling) was strong as was the slipcover look (see *below*), a reminder of the casual chic of country houses. Milan's latest influences: Art Deco curves; '50s geometric shapes and architectural lines.



Italian whimsy: "Sinbad" blanket chair *(top)*, at Atelier International in March. The new slipcover look: sofa by Flexform.

WILLIAM P. STEELE

TRENDSETTING LOOKS: HOW THEY GET STARTED

There used to be a rule of thumb in design circles: Whatever colors and textures made a hit in fashion would show up in home furnishings three to four years down the road. "Today, the impact is almost immediate," says Robin Roberts, president of Clarence House, the prestigious fabric firm. "Lamé and glitter just appeared in fashion—and already they're in the home." Part of what enabled the gold look to catch on so quickly is technological know-how—for instance, the invention of metallic lurex yarn. "There's already a year's waiting list for the yarn," says Mr. Roberts, his indicator that the gold rush is still on. What makes the fashion connection even stronger: textile manufacturers are now producing fashion fabrics in heavier versions designed for the home. Color, however, is still fashion's biggest influence. What does the future hold? Pastels for 1982 "but in 1983, look for an abundance of rich jewel tones—a beautiful background for metallics."►


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The bedroom at left features a dramatic poster bed with woven cane canopy and louvered pier cabinets. Top right, a sawbuck table and tavern chairs give a dining room appealing warmth and charm. Bottom right, a game table you can dine on and a bar/server that moves where you need it are examples of the unusual flexiblity of Thomasville's Country collection.

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HB LOOKOUT

THE NEW ART FOR COLLECTORS: PHOTOGRAPHY

Now that photographers are being recognized as artists, not just picture-taking tourists in the art world, famous photographs are being snapped up by collectors. In 1979, the peak of the new photo market's boom, Ansel Adams's "Moonrise, Hernandez, New Mexico" commanded $22,000. But entering the photography market doesn't have to involve spending thousands of dollars—"$200 to $300 should be enough. And there are many good buys under $1,000," says Sotheby's Beth Warren. Her collecting tips: **1.** *Know your photographer.* Visit auction previews and gallery exhibits to train your eye as to who's up-and-coming—and what prices they command. **2.** *Know when the print was made*—and how that affects its price. A 1930s' print from a contemporary photographer like Berenice Abbot runs under $300, while a 1980 print of the same photo can cost up to $1,600. Often, however, older prints are more expensive. **3.** *Know the number of prints in existence*—so you can assess a photo's price. Under a new law, galleries and auctions must reveal this information. **4.** *Inspect the photo for printing flaws,* but keep in mind that some photographers were better printers than were others; also old photos are expected to show some wear and tear.



Lilo Raymond's "Bed, Amagansett" recently sold at Sotheby Parke Bernet for $400.

Is it smart to invest in the photography market now? The market has fallen in recent months, but the experts say that this was to be expected since it had overextended itself. And, since prices are coming down, they say it is a good time to buy. **Artists to keep an eye on:** Robert Adams (works sell for $450 to $500), Frederick Evans ($400 and up), Paul Caponigro ($500 to $2,000), Harry Callahan ($500 to $1,000), Sheila Metzner ($700 to $1,000) and, for under $500, Tod Papageorge, John Coplans and Jed Devine. **To read:** *The Photograph Collector's Guide* (New York Graphic Society, $19.95), by gallery owner Lee Witkin.

WHAT TO COLLECT NOW: THE KOVELS PICK 10 HOT AREAS

With over 200 magazines and newsletters arriving at their Ohio house monthly—and a computer to store all their price-guide information, it's safe to say that what Ralph and Terry Kovel don't know about antiques isn't worth knowing. Here, the authors of HB's Your Collectibles column and five new books with Crown Publishers (the newest: *Know Your Collectibles, Know Your Antiques* and *The Kovels' Book of Antique Labels*) pinpoint the best investments: **1.** Out-of-production Royal Doulton figures. **2.** Mission furniture—the early 1900s stark-lined oak furniture that grew out of the Arts and Crafts movement. **3.** 1920s reproductions of 18th-and 19th-century French furniture. "You couldn't give it away 10 years ago," says Mrs. Kovel, "but now people are realizing it's much more accurate and finely done than modern reproductions." **4.** Russell Wright china, depression glass and American dinnerware from the 1930s. **5.** Old paper items—stock certificates, letterheads with fancy engravings and of course, baseball cards. **6.** Milk bottles and all the things associated with them, from caps to cream separators. **7.** Antique lace. ("Six books on lace have just come out—which is one way to spot new up-and-coming areas of collecting," says Mrs. Kovel.) **8.** Halloween and Christmas ornaments from the 1920s and '30s. ("Easter and Thanksgiving haven't hit," she jokes.) **9.** Fountain pens. **10.** Hollywood Deco style furniture—such as the classic low dresser with a big round mirror.►



Ralph and Terry Kovel

Everything you always wanted to know about fine furniture. And more...



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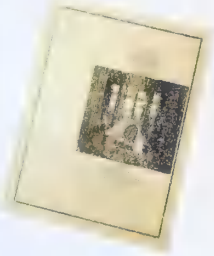
Take a fascinating journey through the history furniture design—from ancient times through Italian Renaissance to the present day—in the ly illustrated pages of The Connoisseur's tfolio of Fine Furniture.

Every period is illustrated with photographs actual antiques from renowned museums. 'll see many of the important design details ach period, recreated in the wide range of masville collections. You'll find out how masville furniture is crafted—step by step—from gn concept through finishing. Color photographs Thomasville furniture in decorator settings will you visualize the pieces in your own home. There sections on space planning, accessorizing, even point-oint decorating tips on how to make your favorite furniture e come alive in your home.

The portfolio contains a page of half-price coupons that can save you $700 ine Thomasville furniture. The money-saving coupons and the wealth of rmation in The Connoisseur's Portfolio are yours for just $2.50 now at icipating Thomasville retailers listed at right. Or send $10.95 to Connoisseur's Portfolio, Thomasville Furniture, Dept. 22THB, masville, NC 27360.

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HB LOOKOUT

ADVENTURES IN FRENCH COUNTRY DECORATING

Since 1969, Howard Kaplan has been scouring the French countryside for beautifully carved armoires, rush-seated chairs, grape-picking baskets and more—all for his French Country Store in Manhattan. "At first the French thought we were crazy. Use a bedroom armoire in the living room—or bring a baker's rack from a store into a house? It was like using a fire hydrant as art." He adds, however, that "American's have really taught the French how to decorate with their country antiques—and to value them. Now my biggest buying competitors are the French." Why has French country furniture become so appealing? For one, it's romantic. Even the simplest chest will have beautiful carvings or fluted wood borders. "The French have a real instinct for beauty," says Kaplan's partner David Kyner. "We've even heard rural farmers discussing antique furniture styles." Now that French country antiques are becoming rarer (they're being snatched up by the likes of Paul Newman and Faye Dunaway), Kaplan has moved into reproductions—made-in-France versions of country pieces. These he's included in his catalog, along with steel bistro chairs, baskets, glassware, ceramic plates, rabbits and pigs. It's $2.50 from Howard Kaplan's French Country Store, 35 E. 10th St., New York, NY 10003.



David Kyner *(left)* and Howard Kaplan in their French Country Store



HISTORIC QUILT TO SEW

In the 1800s, brides made quilts to celebrate their weddings—and the dazzlingly colorful Bird of Paradise (detail *above)* has to be one of the finest. A rich assemblage of exotic birds, flowers, even Hannibal and an elephant, it bears a portrait of the bride—but no groom. He was tragically killed in the Civil War, so the artist substituted an eagle-and-grape motif. Craftswoman Deanna Vondrak, who recently unearthed the original quiltmaker's drawings, has made a kit for this 88-by-73-inch quilt that includes either the eagle or the groom figure. Kit, $150. For brochure, send stamped, self-addressed envelope to Cantitoe Corners, 36 W. 20th St., New York, NY 10011.

YOUR DECORATING HOROSCOPE

AQUARIUS January 20-February 18

By LYNNE PALMER

Don't expect anything ordinary from an Aquarius. Unpredictable, imaginative, you have a rare talent for mixing old and new, blending modular furniture and French country antiques, avant-garde designs and Chinese porcelain. Individual in the way you live your life, you may also design and build your own furniture. And every room you decorate has to be different, though all will have an easy, open-armed warmth and relaxed charm. That's because your personal touch is everywhere. You love pillows and natural woods—and you can't tolerate anything artificial. Always ahead of your time (if you don't have something, you'll invent it), you'll be the first to have a home computer. In the kitchen and elsewhere, push buttons and timing devices are a must. When they light up and buzz, you're in your element—dashing about pursuing your latest hobby or invention.

YOUR COLOR: You're delighted with all shades of blue—from light (your sign's color) to royal.

THIS MONTH: Think about installing a Victorian ceiling fan to give you the fresh air circulation you love even when its too cold to open a window. ■

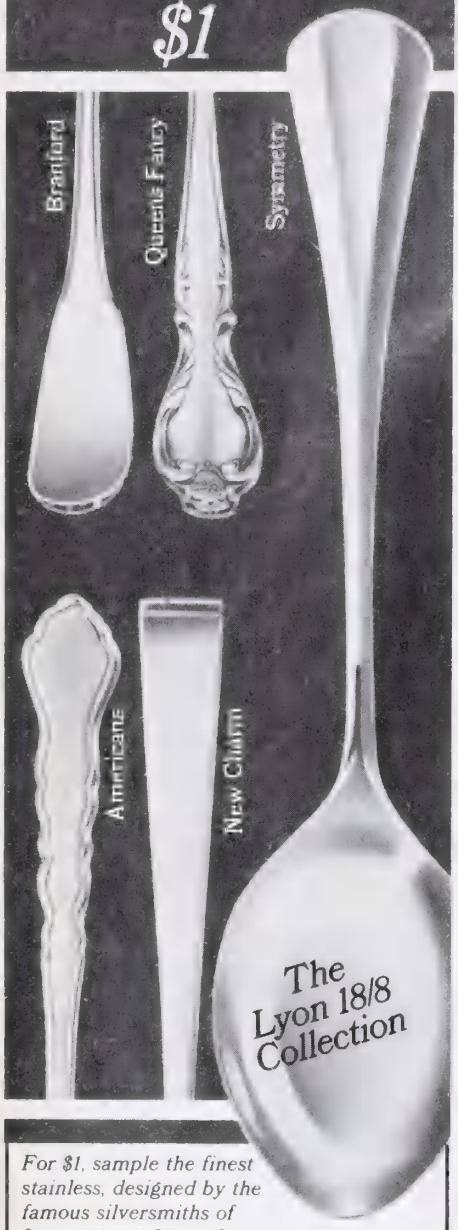


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guest SPEAKER

"There are two kinds of appreciation. The first is understanding an object's value; the second, its meaning to you."

Architectural designer Clifford Stanton's own house appears on this month's cover and on pages 46 to 51. Having just finished this, his third house in ten years (his fifth in 25), he talked with House Beautiful about the pleasure and the significance he finds in the process of their creation.



Clifford Stanton

There is no question in my mind that a house lives beyond the person who builds it. In the same way parents consider their children to be their contribution to posterity, I consider my house a symbol of continuity.

Though I am a decorator, I don't consider decorating as an example of something that lasts forever—only a house can possess that lasting quality. As an architectural designer I execute the entire design—exterior and interior complete with elevations and floor plans—which is then turned over to an engineer whose job it is to see that the whole thing doesn't collapse in the wind!

My houses have been my laboratories. With each one I've been able to work out more and more complex problems. The standing result, the house, is the proof that all of the ideas work.

A design project is very much an engineering project. What thrills me even more is the emotional exploration that goes into producing a room. Decorating a room is creating the backdrop against which people live their lives. It's natural that I would perceive a room this way as I began my career as a set designer. At 19, I was doing sets for summer stock for celebrities such as José Ferrer and Helen Hayes. These sets had to be right for the characters being played out on the stage, a tangible expression, as it were, of their characters. I think of a room and its furnishings as being a kind of stage.

Now, one of the ways a designer brings out the personality of the man or woman he's working with is through the careful selection of objects. Objects are a designer's tools. People who are collectors already show that they're interested in developing their knowledge about a certain thing. Of course, it goes much deeper than that because there's usually a wordless "something" that exists between a collector and the thing collected. I think this mystery is what we all find intrinsically fascinating about other people's collections; they reveal facets of self, tell a story.

I personally enjoy the acquiring part especially when there's a search involved. My interest in carved wood paneling, for example, has taken me all over the world and my love for Orientalia has led me to Southeast Asia—where so much of the really fine Chinese porcelains are still waiting to be found.

Along with the search goes the hunt for knowledge. It wouldn't be much fun to start collecting anything you already knew a great deal about, would it? Personal expansion through objects occurs in two ways. Both concern appreciation. You appreciate something when you know where it fits among others of its kind and you appreciate it after having lived with it.

My houses are examples of both kinds of appreciation to me. The five I've built have certain things in common. For example, they all resemble a classic style of South-of-France architecture I admire very much. So I appreciate where each house stands in relation to the others—my "collection of houses," so to speak. And then, I have the memories of living in each one, of appreciating each experience. I don't know what or even *if* the next house will be. For the present I'm content to let the magic of this one work its spell.■



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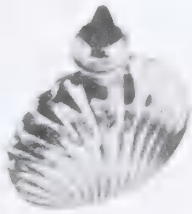
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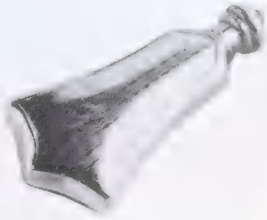
BEAUTY AT HOME

Sophia's Choice









ditor GINA HEARST

Many people know how to paint. But there are only a few artists, a very few, who now how to take the raw materials of ainting—the pigments and the rushes—and produce something that ommunicates. This sort of artistry applied to the making of my own fragrance."

This from Sophia Loren, film actress nd writer, and more recently the image of a fragrance that bears her name. Iouse Beautiful talked with Miss oren at her country home in Geneva bout her education in fragrance—hat she had to learn about perfume, s manufacture, its responses and most nportant, preserving its quality.

Q How exciting to be involved with designing a new fragrance. What id you imagine it to be?

: I wanted a fragrance that would appeal to many women, to be used and njoyed on many occasions, not just on ne "special few" occasions so many omen save their fragrance for. I also anted to stay away from a scent that ould appear to be ultra-sophisticated. don't see myself that way so I didn't ant to be associated with a fragrance iat did! I think a woman's scent can e both subtle and yet still strong nough to announce her presence. his is a quality American women appreciate—that a fragrance can perorm. There are so many fragrances iat don't seem to last past the first five inutes you apply them. So staying power became an important factor.

Q How did the perfumers accomplish this?

A: This fragrance, *Sophia*, is an accord of rose and jasmine notes. Rose and jasmine are the staples of the fragrance industry. One or the other can make a base of a fragrance but mixing them both became quite a challenge. I love red roses; as a matter of fact I adore almost anything red. It's such a warm and flattering color, I just knew that a red *something* would enliven the final result. Well, it took us three months to get the proportions right and we came up with three versions. We decided to test market all three and my favorite won. It was very reassuring. Making a perfume is an *art*, one that relies on the precision of science in order to duplicate the fragrance, but it takes very gifted and patient "noses" to translate the concept into reality. It takes about 30 minutes for a perfume to develop fully on the skin, for all three of its "notes" to sound. Part of the effort of creating a new scent goes into blending essential oils that diffuse on the skin without changing to the nose. Oily skin, for example, generally allows perfume to diffuse more slowly, whereas dry skin speeds evaporation—because dry skin absorbs the essential oils in the fragrance faster. Your diet also affects the way your skin diffuses a fragrance. A vegetarian's skin releases scent differently from a man or woman who eats fish, poultry or meat. Pasta one day and salads the next isn't the kind of diet pattern we're describing—it's the long-term dietary changes that can affect the way a fragrance performs.

> "I think a woman's scent can be both subtle and still strong enough to announce her presence"

Q What can a woman do to make her fragrance last longer?

A: If you do your own lingerie by hand, put a drop of eau de toilette in the rinse water. Or spritz your lingerie and pillowcases lightly with scented water.

Q Why is perfume so expensive?

A: I like to think of fragrance the way millions of women thought of silk stockings during the war—as a necessary luxury—but it is expensive. Perfume is made from the oils of natural flowers, roots, grasses, herbs, leaves and mosses. The process of extracting the good-smelling essences of these things from nature is expensive. Also, some of the fixitives that bind the oils together are derived from the petroleum industry, and everyone knows how those prices have risen. And then the costs of packaging must be considered.

(Continued on page 144)



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CHECKPOINT FOR TRAVELERS

Noteworthy news about going places

By JOHN HARRISON

1. Montreal Says Bonjour: Eighteen top hotels offer two-night/three-day mini-vacations through April 30, 1982. (Now an 18 to 20 percent advantage to the U.S. dollar.) Includes accommodations for two nights, breakfasts, sightseeing, welcome drinks. From $58 to $109 (Canadian) per person, double occupancy. (Skiers: Combine this with a Quebec trip.) Brochure gives full details. **City of Montreal.**

2. The Wandering Spoon: Lucille Haley Schecter's novel program of culinary and cultural tours will be held in England this year from June 7 to 13. Travelers will stay at the 270-year-old Manor House in Hampshire, outside London. The cooking classes focus on the use of fine English produce in haute and nouvelle cuisines. The visits will include Stonehenge, Salisbury, Bath and an antiquing jaunt in Berkshire. Land costs: $1,150 per person double occupancy; $1,000 for accompanying spouse not participating in cooking classes. **The Wandering Spoon.**

3. The Ultimate Culinary Adventure: Roger Vergé, the French gold-medal chef, provides a week of nouvelle cuisine classes at his École du Moulin in Mougins, Provence, with five morning classes conducted by the Maître. Stay in three-star Le Mas Candille; dine at Le Moulin du Mougins; visit Monte Carlo. Extra time included to explore Provence. Weekly from Feb. 20 to Oct. 9, 1982, departing Saturdays on Air France. Land costs from $1,990 per person. **The World of Oz.**

4. Parisian Holiday: Air France has budget packages that feature four hotels in Paris—two on the Right Bank and two on the Left. Eight days/7 nights at the hotel of your choice from $227 to $390 per person double occupancy, plus air fare. Additional features: airport transfers, continental breakfasts, Seine River cruise, half day city tour and shopping discounts. Sunday departures through March 28, 1982 and Saturday departures April 3 to August 21, 1982. **Air France.**

5. Royal Caribbean Cruises: A year-round opportunity to pick a 7- or 14-day cruise of the Caribbean on three of the finest cruise ships: *Song of Norway, Nordic Prince* and *Sun Viking*. Sailing out of Miami every Saturday or Sunday: 7-day cruise to East or West Caribbean; 14-days to Caracas with 7 other ports of call. Special "Fly Free" air/sea programs with free round-trip transportation to Miami on 14-day cruise. Comprehensive brochure. **Royal Caribbean Cruise Line.**

6. *Vistafjord* Cruises 1982. Norwegian American Cruises' super luxury *Vistafjord* embarks on cruises to unusual ports out of Genoa: 14-day Mediterranean/Black Sea cruises Sept. 5 and 19; Mediterranean/Mideastern Oct. 3; 54-day East African and Indian Oct. 17; 60-day African on Dec. 18. A series of Scandinavian cruises out of Hamburg also available all summer. Brochure gives dates, itineraries, deck plan and prices. **Norwegian American Cruises.**■

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TRAVEL

Sun Valley: Where Being a Cowboy is a State of Heart

It was the most extraordinary thing. Throughout the winter of 1980–81 there was virtually no snow anywhere in the Rockies—except for Sun Valley. It was as if nature were singling out this spot of America on which to lavish her grace and favor. Ask anyone who lives there. They'll tell you nature has never behaved any other way!

In a recent *New York Times* article, "Ten Best Climates in the World," Sun Valley ranked Number One. Its air is totally pure, its rivers scrupulously cared for and, for what must appear to be a somewhat calculated reason, its growth has been tantalizingly slow because the motto "Don't fence me in!" discourages overdevelopment.

Sun Valley shimmers with glamour and romance. Each new generation of Americans rediscovers its natural beauty, vitality and spiritual joy. Established in 1936 as the nation's first full-fledged ski resort, complete with the world's first chair lift, Sun Valley has from the start been a mecca for those seeking privacy and healthy relaxation amid the splendor of nature.







Top: *The Salmon River in Sun Valley, Idaho, provides fabulous fishing;* left, *cross-country touring through the Sawtooth range;* right, *ice-skating is a year-round pleasure.*

Walking through the Sun Valley Lodge today, one is reminded of the fashionable elegance of the 1930s and 40s, of the resort's heyday. During that era, Sonia Hiene's film *Sun Valley Serenade* was one of the very first to show the world the pristine quality of the place and the romance of its lifestyle. Photographs of Hollywood stars still line the hallways of the Lodge—John Payne and Claudette Colbert in their sleek ski clothes, Eddy Duchin at the piano, Bing Crosby at the microphone. St. Moritz had come to Idaho.

Today, however, the romance of Sun Valley has a different tang. Certainly the glamour and sophistication remain, but now the accent is on outdoor living all year round. Western-wear is the order of the day, not because it's chic but because it's comfortable and durable in the high country.

Sun Valley is actually comprised of three towns: Sun Valley, Ketchum, a mile away, and Stanley, an hour's drive north from Sun Valley through the Galena Pass and the Summit in the Sawtooth mountain range. A fourth community shares in the fun—Elkhorn, just a bit outside the Sun Valley Village perimeter. (John Gardiner's Tennis Ranch is close by.) The heart of the area, however, is Sun Valley and Ketchum whose denizens hail from every part of the country and a good half of the world.

Stanley is different. An old silver-mining and cattle ranching town of the West, its roads are dirt, its sidewalks wooden slats and its saloon, the Rod and Gun Club, burns to the ground regularly. Stanley is the home of the Stanley Stomp, an all-day-long-and-all-night-too get-together that attracts throngs of Idahoans every weekend. What happens? There's Western Swing music, dancing with all its fancy footwork, cooking and true-grit fun. This combination of Sun Valley's wholesome sports life and Stanley's exuberant let-loose style holds tremendous appeal, especially now when psychologists talk of the necessity of a *third place*—not home, not work, but some intermediate location where all that's required is a talent for sharing and relaxation. Dine at Chez Russell's or at Christiania or pack a picnic for a cross-country run day *or* night; get around in a car or hop on a bike or a horse; swim in a glass-enclosed pool or skinny-dip in a natural hot spring; find a meadow in which to meditate, or dance your heart out at the Stanley Stomp. The choices are yours.

Serious skiers ski the Rockies. And in Sun Valley, there's nothing like "Baldy," as she's affectionately called. The skiing is, in a word, fabulous. Bald Mountain at 9,360 feet high is the great cruising mountain of Idaho. It bears the distinction of being the only mountain in the world whose every face may be traversed. Geologically speaking, she's a 3-in-1: three contiguous mountains form her massive bulk. And she smiles. One of her faces is shining in the sunlight at all times of day. Baldy's slopes and runs satisfy every level of competence. Beginner's prefer Dollar Mountain, one of Baldy's flanks. Olympic skier Suzy Chaffee has described the gentle slopes at Dollar's base as being the best teaching hills in the world. More experienced and expert skiers work Baldy Major, where the vertical drop is such that even the best in the world are challenged to the limits of their skill. The mountain's 750 acres are constantly groomed for skiing; twelve lifts accommodate up to 12,000 skiers an hour; 150 instructors are eager to help you keep from losing your nerve.

And . . . Sun Valley isn't just for skiing anymore. Hiking, backpacking, riding, river-rafting, kyacking, golf, tennis, racquetball, squash, skeet and trap shooting, swimming, skating, cross-country skiing and snowshoeing are pursued almost all year long. Fishing is another Sun Valley passion: dry-fly fishing and, of course, salmon fishing in the Wood

(Continued on next page)

ELYSE LEWIN

PRINCESS CRUISES

The Magnificent Adventure

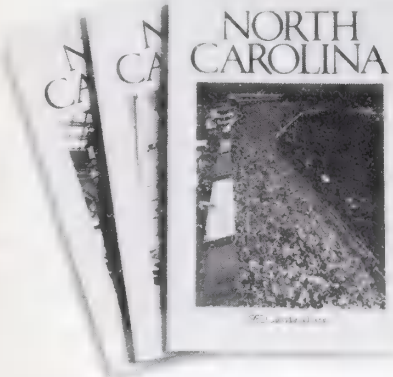




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TRAVEL

Continued from page 37

and Salmon Rivers that make up the Stanley Basin. Sun Valley salmon recipes abound with wonderful pâtés, mousses and poached variations.

Joe Leonard is the resident expert for all the Sawtooth National Recreation Area. This celebrated guide puts together back-country expeditions for those who want to test their strength and endurance. He also organizes cross-country skiing tours from ice hut to ice hut with hot tubs and saunas as part of the welcome reward. White-water river-rafting is another of his specialties and experts as well as bèginners can choose challenging runs.

On your first vacation or visit, Sun Valley isn't the place to drive to, have a quick look around and leave. So plan to stay a week or two when you go.

Salt Lake City and Boise are the two major cities for long-distance connections. A number of commuter airlines take you into Twin Falls or Idaho Falls. Another plane then takes you into Hailey, just 14 miles from Sun Valley Village. If, however, you choose to drive, Route 75 from Twin Falls provides scenery that is utterly breathtaking and compares to that of the Austrian Alps. The feeling is much the same.

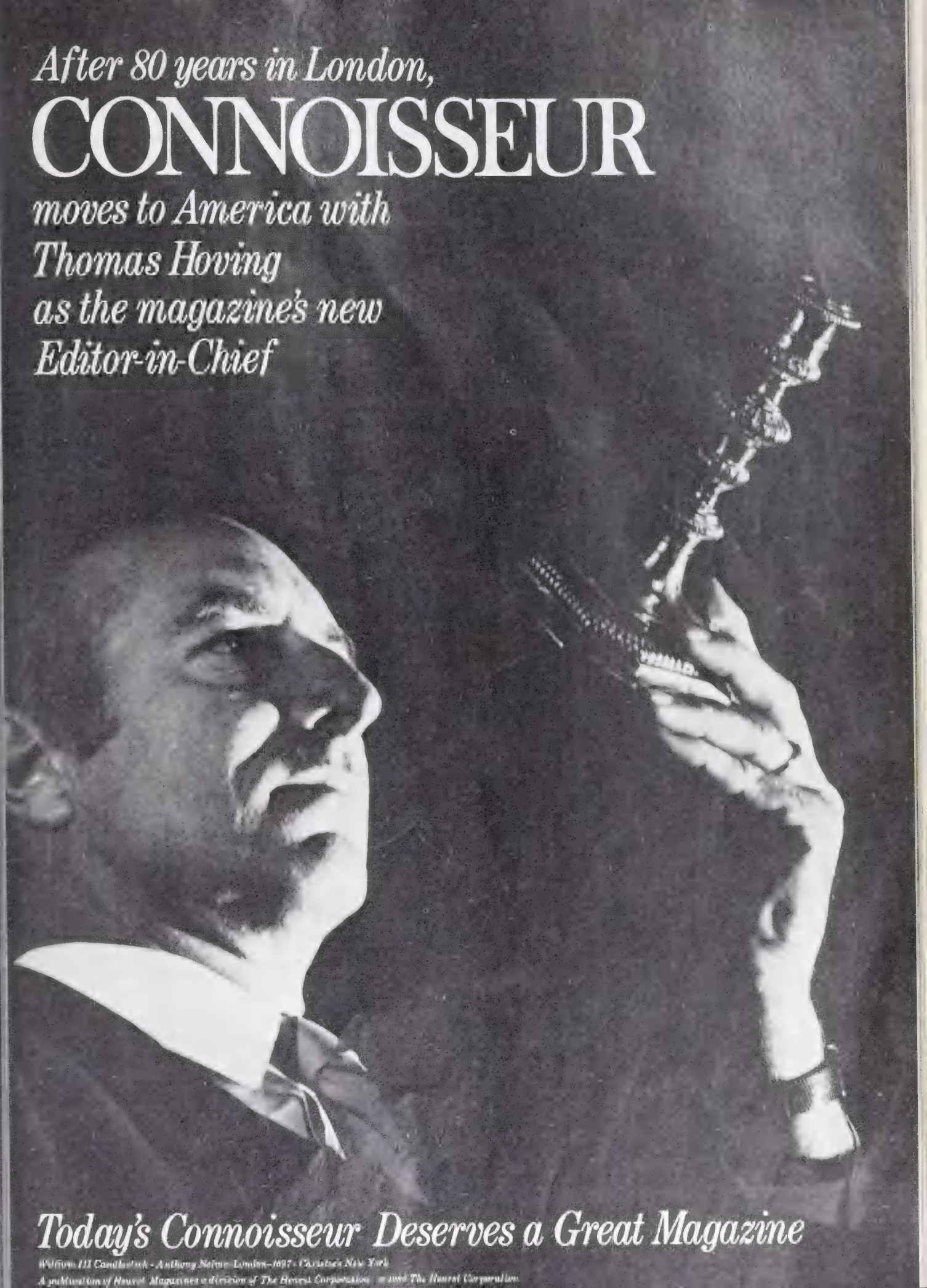
The Sun Valley Lodge, the resort's first hotel built in 1936, still flourishes. Then came the Sun Valley Inn. The Sun Valley Company, which manages the two, has carefully and thoughtfully added condominium facilities to the valley. Eight separate communities have thus far been built; the most recent, Snowcreek, has "ski to your door" proximity to Dollar. The houses and apartments have from one to three bedrooms and are fully equipped with kitchens. Elkhorn Village is the condominium portion of the Elkhorn Lodge, just outside Sun Valley Village proper. The Elkhorn complex resembles an Alpine village nestling at the base of Dollar Mountain. It includes an elegant hotel and a mall filled with shops and restaurants whose tastes sharpen appetites. Elkhorn established charter flights direct from Los Angeles to Hailey with car service right to the hotel; there, a welcoming fire in the lobby.

The feeling is that of families coming together to share in the fun and the pleasure of outdoors activities all year round. The combination of natural, unspoiled wilderness with a hearty, welcoming attitude to visitors keeps Sun Valley thriving. As native-born Idahoan Nancy Reynolds says, "I never come to Sun Valley without bringing a friend. That friend never comes back without bringing another. And that's how it is. That's how it ought to be."■

After 80 years in London,

CONNOISSEUR

moves to America with Thomas Hoving as the magazine's new Editor-in-Chief



Today's Connoisseur Deserves a Great Magazine

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YOUR COLLECTIBLES

Where are they from and what are they worth? Here are expert answers to our readers' questions—and maybe yours!

By RALPH AND TERRY KOVEL



Q My glass bottle has been in our family for a long time. It is shaped like a bust of George Washington with the words "Simon's Centennial Bitters" around the bottom. Is it really from the 1876 centennial? What is it worth?

—R.P.D., Stanley, Wisc.

A. In December of 1875, the original patent for your bottle was given to Bernard Simon, a designer from Scranton, Pennsylvania. He described it as representing a soldier of the Continental Army but most collectors have called it "George Washington." The original was 10¼ inches high in amber, light green or aqua glass. The words "Simon's Centennial Bitters" should be clearly embossed on the front: Some copies have faint or no lettering at all. Some were made in different sizes or colors. Unfortunately, some of the copies are excellent and they can only be identified with careful examination. A real aqua Simons bitters bottle is worth up to $950. A copy could sell for as little as $5.

Q Can you tell us anything about this strange plate that my mother always called Lowestoft and my friends say is Chinese. It is dinner plate size and the decorations appear to be painted.

—Mrs. R.G.L., Georgetown, Ind.



A. Your plate is Chinese Export porcelain—a ware that was mislabeled "Lowestoft" about 90 years ago. Lowestoft is a town in England where pottery and porcelain were made during the 18th century. An author mistakenly thought that Chinese Export porcelain was made there and so he misnamed the dishes. Chinese porcelains were made for use in China or for sale in Europe and America. The designs for the exported pieces were made to suit the European taste and tradition. Your plate pictures the Judgment of Paris, a Greek myth. Paris was about to give a golden apple to the most beautiful goddess, Herea, Aphrodite or Athene. This decoration was popular during the 1750s. A later version of the same design depicted fully clothed goddesses. If your plate is undamaged, it is worth between $2,000 and $3,000.



The Gordon Touch

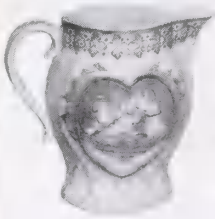
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Q My rather crudely colored pitcher has a heart-shaped panel on the front showing two children at play. I was once told that it is Pratt pottery. Can you help?

—O.E., Buffalo, N. Y.

A. Your pitcher looks like Prattware, which was a type of pottery made in Staffordshire, Liverpool and Newcastle, England, and Scotland from 1780 to 1820. The name is that of one of the manufacturers, Felix Pratt of Fenton, who made many figurines and dishes in this style. The pottery was made with a slightly blue glaze and decorated with very strong colors—usually brown, yellow, blue or dirty green—that were dabbed rather than carefully painted on the raised decorations. Backgrounds were sometimes mottled or stippled, giving the pieces an informal look. The prices for Prattware range from high for impressive figurines and groups to the low hundreds of dollars for pitchers and smaller pieces. Your pitcher is worth between $300 and $400.



Q When was this very large bed popular? (Its headboard is 8 feet high.) I saw this one at an auction

and did not buy it. Now I would like to find a similar one.

—R.S., Louisville, Ky.

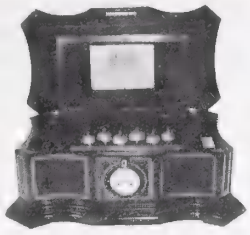
A. This style bed is called Victorian Renaissance. It was popular between 1865 and 1880, especially in the South where high ceilings were favored to keep the rooms cool. Many of the headboards were 12 feet high—too large for modern homes with eight-foot ceilings. Furniture makers in Grand Rapids built them during this period—lumber was inexpensive, labor cheap and the huge beds could be made to sell to the wealthy Victorian. Wide veneer panels, carved rosettes, finials and other carvings were used. Today, double beds of this type sell from $1,500 to $3,500. The price is determined by the number of houses with high ceilings in the area and the quality of the bed. Frequently, dressers were built to match the beds.



Q My elaborate music box plays with an eight-tune cylinder and has six bells that ring throughout a song. Its inlaid wood case is 27 inches long and features a clock in front. How old is it and what is the value? It works!

—F.B., Wamego, Kan.

A. The first music boxes were tiny decorative pieces usually in the form of jewelry-like watch fobs or snuffboxes. They were in fashion after 1706, when the mechanism had just been invented in Geneva, Switzerland. Large music boxes like yours were first made during the 1820s. Music for the home was in demand as there was no radio or television. The music box was considered a remarkable idea and an exciting addition to the home. By the 1860s, it was improved to include bells, drums, castanets, as well as cylinders that played many songs or were even changeable. A new invention, the disk-playing music box became a reality in 1885 and the more cumbersome cylinder boxes gradually lost favor. Your box was probably made in Switzerland during the late 19th century. The retail price today is over $3,500.■



This column is based on questions from readers. We regret, however, that we are unable to answer any letters personally, or return photographs.

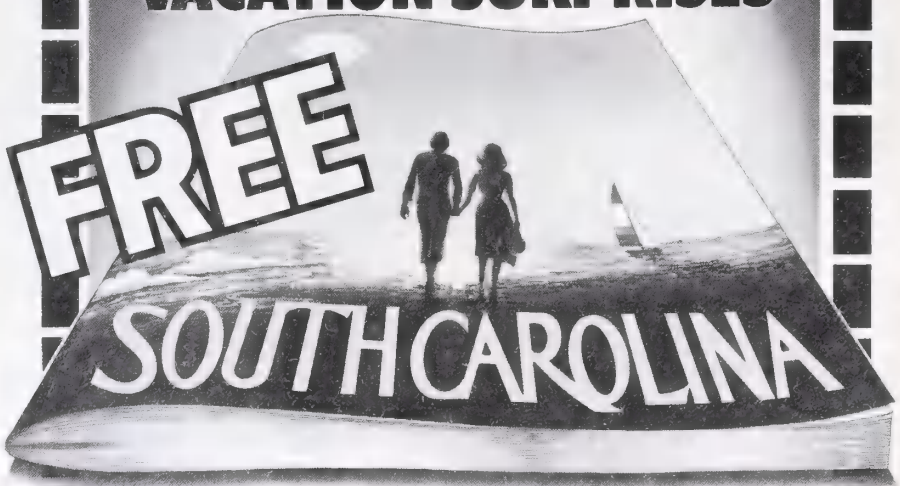


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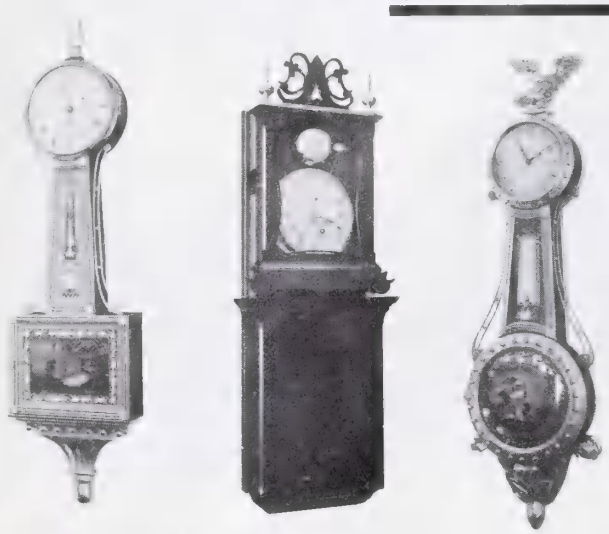
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WHERE TO FIND IT

Antique clock artisans and restorers

By SYLVIA SUNDERLIN



In the right hands, treasured old timepieces can be restored to their original beauty and accuracy.

The acquisition of a "long-case" or grandfather clock was often a sign of new prosperity in the late-18th-century family. It was made to order, impressively decorated and given a prominent place in the house. The later mantel clocks, though smaller, were important for the scenes painted on the glass fronts by the "reverse" method. Today these clocks are highly prized as antiques. Genuine grandfather clocks, in particular, are in demand as fine specimens of the cabinetmaker's art, requiring the utmost skill in restoration. Some restorers specialize in clock cases, while others undertake both case and works repairs. Scenes on clock doors can be restored or reproduced by artists who paint in reverse on glass. And the restoration of dials is yet another specialty. For the hobbyist, there are various sources for clock parts.

RESTORERS OF CLOCK WORKS AND CASES

The Clock Shop, 6207 Oak, Kansas City, MO 64113; (816) 333-0542—This family firm has been in business for years repairing and restoring antique clocks. Eldon Falke restores works; Bill Falke restores cases. Write or telephone.

Ogren & Trigg Clock Service, 2616 Colfax Ave. S, Minneapolis, MN 55408; (612) 377-2290—This firm restores both works and cases of Victorian mantel and wall clocks and grandfather clocks. Don't bring or send clock without first telephoning or writing as a wait for service is likely.

CLOCK WORKS ONLY

The Clock Shop, 109 Church St. NW, Vienna, VA 22180; (703) 938-3990—Donald Sobel, proprietor, is an expert in antique clock works whose knowledge of original mechanisms enables him to restore delicate timing balance, which is often hard to achieve. Since his work backlog is heavy, telephone or write first. Mr. Sobel prefers to have all clocks brought and collected in person.

New England Clock Shop, 2205 Lombard, San Francisco 94123; (415) 282-1706—Bill Mather, Jr., proprietor, who served an apprenticeship in clock restoration under his father in Vermont, repairs antique clock works of all kinds (except Westminsters). He also buys and sells antique clocks. Call first, or write; there is a waiting list.

Robert Wiley, 1120 Plymouth Dr., Rahway, NJ 07065; (201) 382-1145—Mr. Wiley restores antique clock works and his specialty is the long-case. Though he does no case restoration, he can arrange for such work. Write or telephone first.

CLOCK CASES ONLY

Louis A. Irion III, 44 N. Valley Rd., Paoli, PA 19301; (215) 644-7516—Mr. Irion is a specialist in the restoration of 18th- and 19th-century furniture, with considerable experience in cases from the Federal period and earlier. Call or write for information.

Michael Salada, 112 Brookside Rd., Newtown Square, PA 19073; (215) 356-8480—Mr. Salada restores antique clock cases of all kinds, from mantel and wall to long-case. He welcomes in-



quiries on types of work and time requirements.

REVERSE PAINTING RESTORATION

Jane Bolster, 151 Waterloo Ave., Berwyn, PA 19312; (215) 644-1344—Mrs. Bolster is a specialist in the restoration of reverse painting on glass. The painted clock door, or tablet, very popular in mantel clocks, usually depicted local or historical scenes. The paintings were subject to wear and often to damage from clock weights. Mrs. Bolster is also able to duplicate an original from pieces of broken glass. Please write, stating subject of painting and extent of damage and enclose a self-addressed envelope.

Gilders Workshop, 700 Sheffield Rd., Winchester, MA 01890; (617) 729-2008—Cindy Burleigh of this family firm restores reverse-painted clock-case doors. If possible, bring glass tablet—or pieces, as she reproduces painting from fragments, too—in person. T. E. Burleigh, Jr., makes gold-leaf front banjo clocks, reproductions of a once-popular New England wall clock. Write for information.

Nateli Stoddard, Shawenon Studio, N. Egremont, MA 01252; (415) 528-2783—Reverse oil painting on glass is Mrs. Stoddard's specialty, particularly for old clock doors. Brochure available for $1.

CLOCK DIAL RESTORATION

Joe Louis, RD#1, PO Box 184, Fulton, NY 13069; (315) 593-6053—Mr. Louis specializes in refinishing antique clock dials of every description—made from cast iron, zinc, tin, wood—and replacing hands, numerals and ornamentation. Because his work is necessarily slow, repairs may be backed up several weeks, but he welcomes inquiries by telephone or letter with self-addressed envelope.

The Dial House, Route 7, PO Box 532, Dallas, GA 30132—The whole Smallwood family Martha, Richard and daughters, restores antique clock dials. They work in all materials: metals, wood, silver, enamel and porcelain. Because of great demand, jobs are accepted on a reservation basis. Send description of repairs required to receive a brochure and appointment card.

CLOCK PARTS

S. LaRose Company, 234 Commerce Ave., Greensboro, NC 27420; (919) 275-0462—Clock supplies are available here, including both imported clock movements and replacement parts, such as pendulums, hands, hammers, pivot wheels, verges, gongs, dials and clock tools. Catalog, $2.50.

Selva-Borel, PO Box 796-A, Oakland, CA 94604; (415) 832-0356—The most extensive stock of clock motors and replacement parts on the West Coast is available here. The catalog, $2 refundable with order, lists such items as movements, crystals, dials and weights. They also have some salvaged antique clock parts. ■

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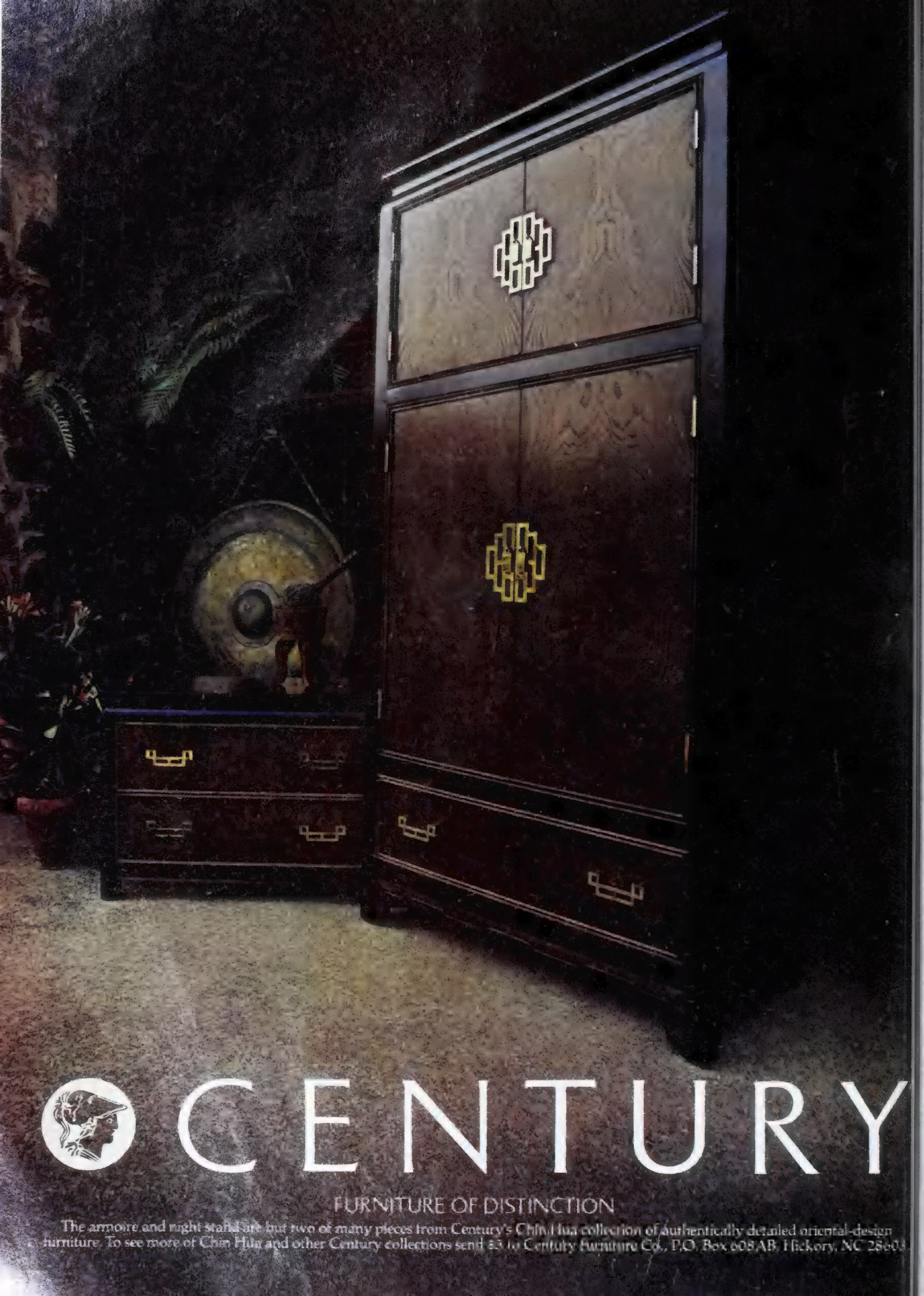
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Light: The Magic Decorating Ingredient

At dawn, there's a tentative brilliance to light, a promising golden glow that intensifies moment by moment. At noon, light gathers a rational clarity; at dusk, punctuated by long, meditative shadows, it becomes pensive. Just as light has many moods, so do your rooms—as the sun pouring through your window changes quality they change, too. That's why we call light the magical ingredient in decorating. It can, indeed, create wonderful illusions—it can make color glow, small spaces soar, romantic prints fresher than ever. And, above all, it can lift your spirits, whether you live in the country with cathedral ceilings or in the city in small rooms. Here we show you how to make the most of nature's magic.►



DAVIS A GAIL JA

There is a quality of light in the South of France that, once seen, can never be forgotten. It is this luminescence that Clifford Stanton, architectural and interior designer, has tried to recapture in his French-inspired home on Long Island, N.Y. "I wanted a little bit of Cap Ferrat in Southhampton," says Mr. Stanton, who planned the house to take advantage of all available light. A series of bay windows—two in the front of the house and one large one encompassing most of the back—trap the sun as it travels overhead and help prolong the day. Four skylights flood the house with light, even when the sky is cloudy. And inside, the rooms have been planned and the furnishings chosen to enhance the feeling of light and space. White walls, white tile floors by American Olean and a 20-foot-high ceiling give the living area an almost loft-like appearance.This white background also reflects light, keeping the house cool and sparkling. The floor plan is open: The dining area, shown here, is not a separate room, but is set off from the living area by two steps and a pair of Balinese lion columns. Because of the white background, the furnishings are seen sculpturally, as if floating in space.►

The dining area (*right*) seats eight at the contemporary table from Paul M. Jones, four at the antique malachite-topped table. The painting in the background is a portrait of the artist Willem de Kooning by John MacWhinnie. Flanking the area—a pair of lion columns that once supported a royal temple on Bali.

LIGHT:

The Magic Decorating Ingredient



LIGHT:
The Magic Decorating Ingredient

"This house is a synthesis," says Mr. Stanton, "a summation of all the things that have interested me, that I have worked to get." While each of his homes (five in the past 25 years) has had a French influence, each represents a new design concept. "I use my homes as a design laboratory, a chance to work out new ideas and show them to clients," says Mr. Stanton. The Louis XVI exterior of this house *(opposite below)* is an original design, but he freely admits to being inspired by the casino in Beaulieu, on the Côte d'Azur. Inside, however, the plan is contemporary. "I like traditional design and charm," he notes, "but I wanted to take advantage of contemporary ideas." The house, therefore, presents a closed, 18th-century front to the world, while the expansive indoor plan and mostly glass rear wall provide sweeping views of the beautiful pool and lawn beyond, as well as the interiors. More restrained than the interiors of houses that Mr. Stanton has owned in the past, these have been pared down, in terms of both their furnishings and their colors. "I designed this house with the furnishings in mind. I wanted to show my favorite things in an almost museumlike setting," he states. The main color, therefore, is white, with "sunny, South-of-France" accents—orange, "the exact shade of a Buddhist monk's robe" and a blue the color of the Mediterranean—derived from the Stark rug. The furnishings are "very autobiographical," he says, and include the things collected for himself—not his Southampton shop—on yearly round-the-world buying trips. Some, such as the 18th-century French settee at right, have been in all his homes. Others, like the patterned rug, were purchased especially for this house. All have been chosen to blend with the designer's collection of Oriental objets d'art. This melding of antique French and Oriental seems natural to him, as French Roccoco style owes its origins to the East.►



"I need light and space, and this house was designed to give me the greatest possible amount of each"

Living area *(above)* has the joyous feeling of the sunny South of France, a mood provided by lush greenery, floor-to-ceiling windows and light, airy furnishings, such as the rattan-back chairs, white sofa and patterned rug. An Indian *pichawai* painting on cloth hangs on the wall.

The house's Louis XVI exterior *(right)* is reminiscent of both the Beaulieu Casino and the Hôtel du Cap on the Côte d'Azur. Typical of 18th-century French architecture, the building features an expansive floor plan and rounded windows. The stucco walls are made of Dryvid, a material that provides extra insulation.







Mr. Stanton's own bedroom, shown here, is cozier and more informal than the rest of the house. The walls have been painted a warming apricot and colorful fabrics brighten the upholstered bed and the far windows. All the hues blend with the muted tones of the Indian rug on the floor. Instead of the formal French antiques seen in the public rooms, French country pieces have been used in this more private space. But this is not strictly a place for sleeping. "I believe in using the whole house," says the designer. "This room was planned for entertaining in the winter, when the rest of the house can be shut down to save energy." A fireplace provides psychological and physical warmth, and an eastern exposure makes the space bright and sunny. The large windows, one set into a deep reveal f architectural interest, offer ocea views. Here, as in the rest of th house, Mr. Stanton has surrounde himself with his favorite Orient treasures: an antique Cambodia drum holds a vase of flowers; a pa of Thai chow tables have bee placed in front of the bed; and Thai vase, 2,500 years old, stan on a raffia-wrapped table.■



Sunny, apricot-toned bedroom *(above)* is enlivened by a floral-print fabric on the upholstered bed, and draperies in a horizontal stripe on the far window. All antiques and accessories in the house, except for those in Stanton's personal collection, are available from his home furnishings boutique in Southampton, Long Island.

"This house contains a mixture of all the things I love: French furniture, Oriental objects, contemporary art"

LIGHT: *The Magic Decorating Ingredient*

WINDOW ON THE WORLD

A Manhattan penthouse reaches out for a breathtaking view

It's not just the spectacular view that's so impressive; it's also the sense of limitless space and light that makes this 40th-floor duplex seem to float above Manhattan.

"New York is a city made up of many strata, and this room is oriented toward the sky," says designer Melanie Kahane, who has successfully captured the city's magic. She's also performed magic in the total transformation of what was once two dark rooms connected by a narrow hallway. ("It was worth your life to pass someone holding a plateful of food," she remarks.)

The apartment's other liability: a large, windy terrace that was never used. The owners asked for space in which to live comfortably and to entertain in style.

Miss Kahane complied by opening up the entire first floor, expanding the area both vertically and horizontally. Interior walls were eliminated—only the powder room and kitchen were left as separate rooms. Wherever possible, the ceiling was raised to expose beams and add visual interest.

The staircase was "floated" by tearing down the walls surrounding it and the closet underneath it—the remaining structural column was made to "disappear" by covering it with mirrors.►



LILO RAYMOND

The solarium window, built to encompass an unused terrace, has expanded this room far beyond its four walls—reaching out to meet the city and the sky. Light pours in and the city-lights night view is always dramatic.

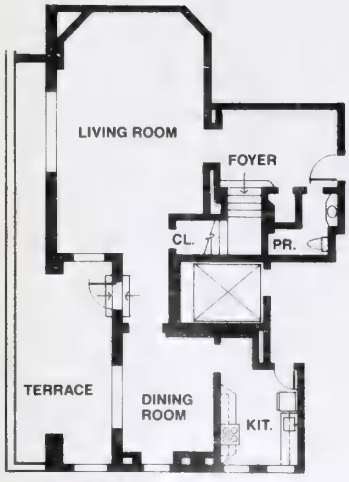
Plants thrive here; the amount of sunlight can be controlled by vertical blinds that slide easily out of sight. Oriental tables and accessories enhance the garden-room effect. The three-piece chaise and larger chairs are on castors and can be arranged to suit any occasion; the armchair swivels to face a nearby TV or to focus on the view.



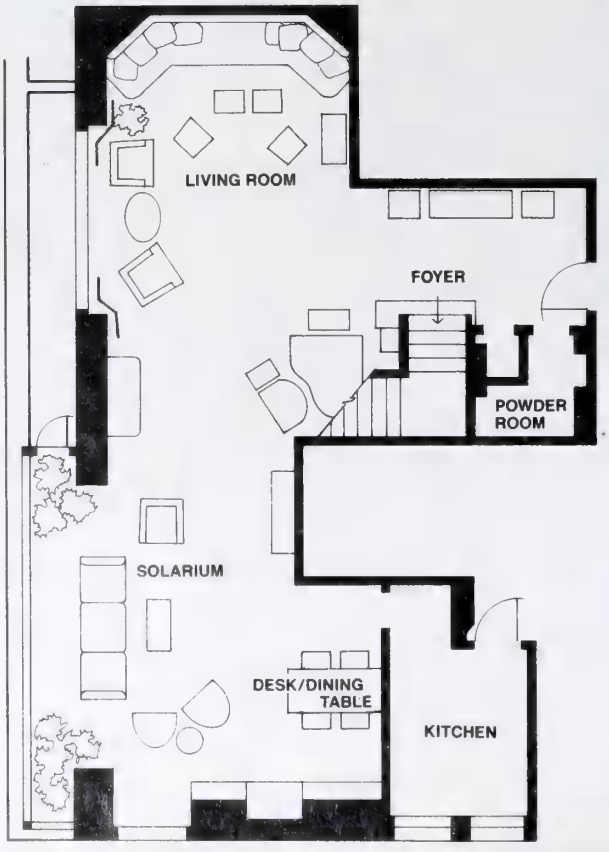


More magic—with mirrors: Two freestanding mirrored screens flank a large window further breaking down barriers to the outside, reflecting the view everywhere.

For this Manhattan setting, art consultant Dee Robinson selected B. Riley's sepia painting "Till Eulenspiegel." It depicts Nijinsky's last ballet performance in New York.



BEFORE



AFTER

Floor plans show how the separate dining room (9 feet 9 inches by 12 feet 6 inches) and living room (16 by 26 feet) were opened up to create a dramatic 48-foot-long living space. By enclosing the terrace with a solarium window, the room's width was increased 10 feet. The closet under the stairs was eliminated to make room for a grand piano.



Mirrors catch the city's sparkle

At that stage, the room was very
ng and narrow so Miss Kahane's
ea to enclose the terrace with a
rge solarium window was a cre-
ive tour de force. By doing so she
ɔt only made the shape of the room
ore interesting but also reclaimed
ıluable living space and light—
emingly from thin air. "There's
ɔthing more exciting than that
ew," she enthuses. "We did all we could to break down barriers to the outside and to draw the city's best aspects into the room." And the effect is breathtaking. From the entryway, visitors see straight through the apartment to a cityscape that is dramatic by day and positively magical by night. Next came the daunting job of personalizing that vast open space. "Many people are envious of a large space, but it's often very difficult to work with." In this case, the owners had expressed their desire to give large, elegant parties. Since there is no formal dining area, the problem was how to provide ample, comfortable seating without crowding the room with furniture. "In this regard, my main concern was to make it look like a residence, not a country-club assembly room," recalls Miss Kahane.►



For entertaining, the desk is easily cleared to work as a dining table or buffet. In order to accommodate bookcases, a window wa eliminated on this wall, and the mirrored space became a niche for a chiseled glass sculpture by Pascal.

The library table hosts small dinners or big buffets

"Each area had to have a discrete identity, yet contribute to the general effect of light and air." To accomplish this feat, she did all the right things: the pale color scheme is consistent; walls and carpet are off-white throughout, and the unifying fabric, a soft peach-and-green print, never competes with the glorious view. Then she breaks the rhythm.

For each end of the room she has chosen sofas and upholstered chairs that are stylistically quite different, but that live well together. For example, a deep banquette tailored to fit its angular niche complements a three-piece chaise in the solarium window, and the mood changes gracefully from more to less formal without obvious device.

Along the far wall, bookcases provide a cozy library-like backdrop fo a telephone table/writing desk. The rectangular table tucked close to the kitchen easily converts for an intimate sit-down dinner or a large buffet. And it's at such a large party that this ingeniously planned pent house is shown to its best advantage.

Guests are served cocktails at

FOR MORE DETAILS, SEE PRODUCT INFORMATION



The upstairs bedroom is a sunny retreat enjoying the same marvelous view as the living area. The lady's writing desk at the window is ideally positioned for use as a dressing table; natural light is perfect for applying makeup.

Upstairs, a room filled with sunshine and floral prints

entrally located cabinet-bar opposite the piano. From the buffet table hey take their dinner plates to either of the main seating areas. The enerous banquette (measuring 17 eet along its front edge) allows 10 liners plenty of elbowroom. At least nother six can be accommodated on he solarium chaise—an ideal window seat. In addition, there are numerous other chairs and ottomans that can be arranged as needed.

Upstairs in the bedroom, sunshine and flowers abound. Here no structural changes were made, but the room needed cheering up. "We also wanted a special feeling of warmth and coziness that would appeal to both masculine and feminine tastes," says Miss Kahane. This was accomplished by lavish use of fabrics with very sophisticated patterns. The walls were upholstered rather than papered, which also serves the practical purposes of noise-proofing and insulating the room. A pretty floral fabric surrounds the four-poster, but with tab draping, it's romantic without being frilly.■

Contributing Editor LESTER GRUNDY

CONTEMPORARY AND TRADITIONAL IN DRAMATIC HARMONY

It is said by those who love it that Maryland's East Shore is the only place on earth where the land meets the sea gently;







The Tidewater area is dotted with white clapboard farmhouses built in a Gothic Revival style, which in this house has been abstracted so that it never intrudes—instead, it respectfully acknowledges its late-19th-century heritage.



his same gentleness describes the manner in which this new house by architect Hugh Newell Jacobsen fits its surroundings.







he formal drive is grand, but as in most Southern planters' houses, the waterside is considered the actual front. "It is a rill to sail to the house; it looks like a farmhouse until you get close and see it is really modern," say the owners.►

DRAMATIC HARMONY



THEIR LIBRARY IS A REPOSITORY FOR OVER 3,000 VOLUMES

"Water and boats are our passion, so it followed that we would start collecting related books and art." Also housed in the library is a portion of their 19th-century oils, etchings and engravings, as well as ship models like the New England whaler behind a sofa. "The light that Hugh gave us to display the collection in is so super that we've had to start using museum-quality glass on many of the pictures to prevent damage."



"THE INTERIOR FULFILLS THE PROMISE OF THE DRAMATIC EXTERIOR"

Furniture floats in the center of the room between the twin fireplaces so that the main focus is the river directly ahead. This symmetry, characteristic of Tidewater houses, can be seen on both the interior and exterior. Two tall chimneys announce the presence of the house from a distance. Says Jacobsen, "From the driveway, the house beckons—it is a promise. When one enters this room, that promise is fulfilled."►

DRAMATIC HARMONY



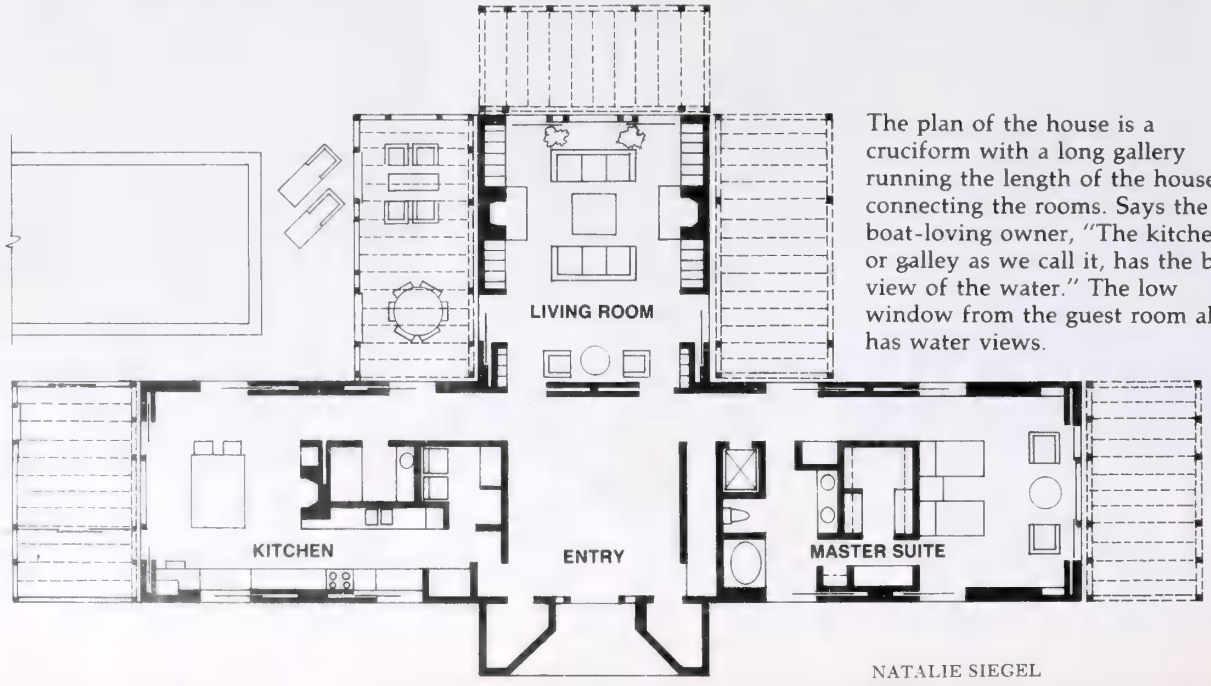


Soaring space and the manipulation of direct and reflected light distinguish the work of Hugh Newell Jacobsen. Playing with scale is another fascination. In fact, this Washington, D.C. based architect purposely omits clues to the size of the house from the exterior. Traditionally, clues to scale are stairs, windowpanes, doorknobs and columns. "Here, I am mysterious because I want the house to appear larger than it actually is. Once inside, furniture and horizontal elements like railings establish that the scale is intimate and friendly." Topping the two-story space is a multi-faceted ceiling. It repeats the shape of the roof which Mr. Jacobsen likens to the folds and creases of an origami ornament. The many planes of the ceiling bounce and hold light. Direct recipients of all this light—an upstairs study and the entry hall.■

—SUSAN GRANT LEWIN



FOR MORE DETAILS, SEE PRODUCT INFORMATION



The plan of the house is a cruciform with a long gallery running the length of the house connecting the rooms. Says the boat-loving owner, "The kitchen, or galley as we call it, has the best view of the water." The low window from the guest room also has water views.

NATALIE SIEGEL



LIGHT AND AIRY DECORATING

Makes a small room soar

Though far from Versailles size, this sunny garden room feels spacious and grand—thanks to the low chaises and ottomans (no heavy-backed sofas here). It's just that paring down, along with the uplifting peach walls and cream-backed print, that make the room soar. More light touches: an airy screen in lieu of a kitchen door; a rag area rug that lets the light wood flooring show; brass pharmacy lamps that provide light—without end tables and view-blocking shades. Pretty as it is, this room is also practical—it can handle a few intimately or a crowd comfortably (guests sit on both sides of chaises). And it doubles as a guest room—chaises open to king-sized beds. Rattan chests as coffee table provide storage. All furniture is available by mail through the Spiegel catalog.■

Zip-Flip daybeds	each, $499*
Ottomans	for two, $169*
Bamboo screen	$199
Rattan chests (without glass top)	each, $139
Dining chairs (unfinished)	each, $209*

*C.O.M. as shown

DESIGN CONSULTANT: CARLETON VARNEY



ELYSE LEWIN

In the dining room (above), *wood chairs are painted pink and windows kept curtainless to lighten the look.*

FOR MORE DETAILS, SEE PRODUCT INFORMATION





COLLECTIONS

Objects of affection: Four enthusiastic collectors talk about the lure and pursuit of their magnificent obsession



There is nothing casual about collecting. Though it may begin as a lark, collecting seems to have a magical ability to turn itself into a commitment! It's like, well, having a love affair. All the dynamics are there: discovery, recognition, infatuation, lure, the chase and possession. That there is a bond between person and object is obvious. The "why" is almost impossible to tell, so collectors usually talk about the "what" and the "how."

Anthony G. Victoria *(top left)* collects single chairs from the 18th century. What's a single chair? "One that isn't part of a pair or a set. They're much easier to buy that way, and, I might add, much easier to use. For example, the five-legged chair *(above)* was specifically made to fit the kneeholes of desks. I use it at home just that way." The chair he is holding is a "*fauteuil à la reine,*" a reproduction of a graceful piece from the 18th century which he delights in. "When you consider the speed of evolution of chairs from four-legged benches in the 17th century to the [illegible] produced in the 18th century, it's astonishing. I think they're works of art and feats of [illegible] and I'm happy with it."





neering." Mr. Victoria is shown in one of the storerooms of his family's firm, Frederick P. Victoria, Antiques and Decorations.

"I didn't seek the turtle," says couturière Pauline Trigère. "It found me. My brother had given me two Fabergé turtle pins when I won the Coty awards in 1949 and 1954, and when I went looking for a country house, one happened to have three turtles sunning themselves on a rock as I drove in. I bought it, and turtles and I have been together ever since." Her collection numbers about a thousand. They are woven, printed, embroidered, needlepointed, such as the pillow she's resting on *(bottom left)*. They also have been made of glass, precious metals, woods, and stones, shells, plaster, ceramic, even ivory *(center left)*. Not content to simply know them according to where they came from or even who gave them to her (she says she hasn't acquired one herself for almost six years), she can talk about turtles in world mythologies with knowledge and enthusiasm. "I would not have chosen the turtle for myself," she says. "That symbol of stubbornness attached itself to me [illegible] and I'm happy with it."





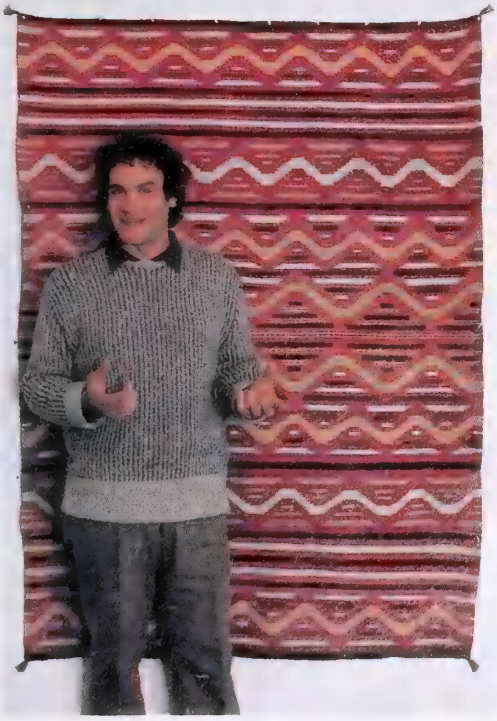












"I admit. My collection fills the need for glamour in my life. A personal collection is bound to reveal an idiosyncrasy or two. Why not? Collections celebrate them!"

ROBERT RASTELLI

Robert Rastelli loves glass. His collection of scent bottles concentrates on the period of Art Deco. "The artists working at that time," he says, "knew how to celebrate everyday objects. A woman who used fragrance every day had something beautiful to hold and appreciate." Mr. Rastelli's friend, Ian Hoblyn, collects American Phoenix glass *(right and top center)*, which is shown in their dining room. Phoenix glass, made in Pennsylvania during the 1930s and '40s, shows a great variety of muted color and subtle sculpted form. "It's a challenge to find yet another piece of rare glass," he says.

Author and painter Anthony Berlant is famous for his collection of Navajo blankets. One can't help but feel that his art reflects his collection. "These blankets, worn as serapes by Indians for whom they were specifically woven, aren't just intriguing geometric designs. They relate directly to a religious vision." Never before published, "Rainbow Lady" *(bottom center)* was made around 1840 before aniline dyes were introduced into Navajo culture. Mr. Berlant's book, *Walk In Beauty* (New York Graphic Society), discusses the history and the range of motifs of this complex American art form. ■

—PAULA RICE JACKSON



EDWARD QUINN

COLLECTIONS

BARTLETT

FOLK ART

Childhood delights are current treasures



Cast-iron whippets in Europe were made in pairs—this single one has an American pedigree and air.

A joy to live with. That's what a collection should be from the start, according to a Washington couple who has been collecting American folk art for years. They share a love for toys, derived in part from childhoods spent among the Pennsylvania Dutch—a people who truly appreciate bands, festive holidays and fun. American folk art abounds with gimcracks, whimseys and whirligigs that have no other purpose than to delight. As a result, this family's ever-expanding accumulation of sculpture and painting adds a special zest to their contemporary house. "Have you ever tried to stop collecting?" laughs one of the owners. She says it's something akin to dieting, but, instead of cake and cookies, one takes a stand against more acquisitions. Then, somehow, the lure of a "find" begins to break down the resolve, and the poking, prodding and hunting start all over again. And so it goes . . . .

Here, are details from the collection.■

Editor MARY EMMERLING



Originally gold leaf, bull vane, c. 1890, retains its color.



Hand-carved, hand-sewn willo produced this whimsey.



Fishermen placed hand-carved sturgeon decoys like this one under the ice of rivers. Painting, c. 1855, depicts a New England schooner.

KAREN RADKAI



A French showcase doll displayed hats and the latest Paris fashions.



Eagle is a copy of one carved by the itinerant Schimmel.



Paddlewheel covers protected the rotating blades of steamboats.



"Don't-tread-on-mes" were Civil War walking sticks.



Children on long trips found carved horses and jockeys amusing.



Hand-carved Guatamalan *santos* is included as primitive folk sculpture.



A tradesman's sign in the form of a sculpted eagle.



Virginia's famous "Natural Bridge" in a primitive painting, c. 1870.



These carved wooden swans were called confidence decoys as they were set afloat to foster the illusion of safety for waterfowl flying overhead.

COLLECTIONS

BUATTA

BLUE AND WHITE PORCELAIN– The all-time favorite collection

Mario Buatta's new apartment in New York City posed a challenge: what to do with the octagonal hallway that led onto the kitchen. Recognizing its "jewel-box" shape, he decided to use this room to display the wonderful collection of Staffordshire, Delft and Chinese Export porcelains he's collected for years. The combination of color, texture and shape proved compatible. He now uses the room both as a dining room and as a small office. He says it's a pleasure to sit surrounded by the blue-and-white pieces he loves.

The hallway is painted a soft shade of peach, a departure for Mr. Buatta who had previously shown the blue-and-white porcelains against a ground of strong egg-yolk yellow. "The peach-pink color warms the blue-and-white and gives my pieces a whole new dimension. The yellow had emphasized the blue; this shade crisps the white," he says. A geranium-red skirted cloth covers the dining table, strengthening the peach color. ■

Editor JASON KONTOS





FOR MORE DETAILS, SEE PRODUCT INFORMATION





COLLECTIONS
STUDEBAKER

PEWTER— OUT OF THE PAST AND INTO YOUR LIFE

A classic among country antiques, its elegance endures daily usage

"Britannia" is the name given to American pewter that was made before 1840. Its gleam made it desirable to collectors who also appreciated its practicality. The kitchen of Dr. and Mrs. Richard B. Studebaker's home, "Quaker Hill," near Dayton, Ohio, demonstrates their principle: Use what you buy. Chargers (oversized plates), ships' bowls, tankards and candlesticks are used every day. "Use adds to the beauty," says Mrs. Studebaker.■

Editor MARY EMMERLING





Rocky Mountain High Country:

The Great Sun Valley Lifestyle

With soaring windows and a cathedral ceiling, the views inside this house are just as spectacular as the mountains beyond





A love of country barns and small-town churches was the inspiration behind this horse-loving family's spectacular big sky house

The challenge of living in a picture postcard setting is designing a house that's as breathtaking *inside* as the scenery outside—which is just the challenge this open, airy house meets. Dominated by two-story Palladian windows, it has spectacular mountain vistas at every turn—and a warmth that shows its true inspiration lies deep in the country. "I've always loved Pennsylvania Dutch barns and country churches," says owner Alison Scherer, who made the move to Idaho four years ago with her husband and two sons. "I wanted that same soaring feeling in this house." Thus she brought the barn books and pictures she'd been collecting for years to architect Ralph Rutter, and within two hours they came up with the basic plan for the house. "I wanted the bedrooms on the bottom floor," says Mrs. Scherer. "It's much more practical because the boys' rooms are right next to the laundry—and it gives the living area a much better view." Taking the idea of a barn literally, the architect laid the house out with porches on the south side where stalls would be. He also researched Pennsylvania Dutch construction methods and used peg joints instead of nails (see the rafters, *left*). The house's frame was assembled mostly on the ground and then put up in three days, "just like a barn raising," says Mr. Rutter, who also had the chance to build a real barn for the family's two horses *(above)*. The barn has a conventional tack room and stalls, but the main house boasts a hayloft. In the kitchen, the cathedral ceiling that gives most of the house its inspiring height didn't work: "It ended up looking 'tunnel-y' "—so Mr. Rutter lowered its height with rafters modeled after authentic haylofts. "The farmers would just pitch their hay up on beams like these for drying," he says. The rafters also solved the problem of lighting the kitchen (lights are contained in wood rectangles within the rafters) and of integrating the pot rack into the architecture.►





Simple materials—stone, cedar and hand-hewn pine—all natural elements of the great outdoors, carry drama to new heights in this two-story space

That great beauty often lies in the simplest of things is the secret to this house's success. After all, it's colored by the golden glow of cedar on the walls and ceiling, mellowed by hand-hewn pine on the floor and given textural drama by the rough, river-rock fireplace with its poured-concrete mantel. "We had planned on a wooden mantel—but there was so much wood in the house that we voted for cement," says Mrs. Scherer. But, poured into a wood mold, it acquired a grain, creating another textural play. As far as decorating goes, again, the simplest things suffice—mountain vistas provide window drama. Furniture is either country antiques, like the oak table and chairs in the solarium *(left)* or handmade, like the harvest table in the kitchen *(above)*. And the floor plan is designed for easy family living and entertaining. It's all essentially one big, open space divided by the two-story fireplace, which is actually two working hearths back to back—one warming the kitchen, the other the living room. The solarium *(left)*, so called because it has windows on three sides, is used for dining or game playing. It's the very spirit of simplicity that this house embodies that drew the Scherers from a faster-paced California life to the quiet of Sun Valley. "We bought a condominium here purely as an investment—we'd never even seen Sun Valley. But when we arrived, we fell in love with it." Soon the Scherers found they were spending so much time at their home-away-from-home that they decided to move to Sun Valley permanently. "We made a three-year plan," Mrs. Scherer says. "We built the house; my husband worked someone else into the business—and we moved. It's a wonderful lifestyle here. Everyone is friendly, which may be because a lot of people are on vacation. But all the visitors also mean that the town has a metropolitan flavor—it's sophisticated and cowboy at the same time."■ *Editor* MARY EMMERLING

FOR MORE DETAILS, SEE PRODUCT INFORMATION



THE GREAT SUN VALLEY LIFESTYLE

A Collector's Handmade Adobe



th its adobe walls, warm terra-cotta floors, colorful vajo rugs and fabulous Indian collectibles, this hand-de house could be in the New Mexican desert—if it ren't for the snowy mountain views. "We lived in an ›be house in Taos, so it was natural for us to build one here," says owner Robert Caywood. Signs of the mountain influence on the design: lots of timber, cut from an aspen grove on the property, and wood-framed sofas, handmade from lodgepole-pine fence posts with cushions sewn from woven cotton.►

There are treasures to look at everywhere—eye-catching Indian designs and breathtaking views of the mountains





Indian collectibles: a rare hat from the northwestern Haida tribe (on pole); urnlike Apache basket; 1880 Navajo rug.

"It took us about five seconds to decide to live in Sun Valley," says Robert Caywood, who had been traveling throughout the West with his family in search of a good spot to open an American Indian art shop. "We just fell in love with the place," he adds. Finding the property for their house was another case of love at first sight. "We had to snowshoe up here to see it—the snow was five feet deep. I came over a hill and there were five elk standing there looking at us. I turned around and the view was just breathtaking—all I could think was 'this is where I want to live.' " The Caywoods then worked with an architect and designed their four-bedroom, 3,800-square-foot house. "You could land a 747 on top of it—it's that sturdily built," says Mr. Caywood, and he should know, having built most of it himself. He and his daughter found the river rock for one of the house fireplaces; he and his son manned a two-chain Alaskan saw and cut the timber that is so prominent a design element throughout the house. His wife, Jackie, sanded and sealed the Mexican terra-cotta tile used on all the floors. "We couldn't make the outside adobe brick, because there isn't a long enough hot season to cure it," says Mr. Caywood, but they were able to use



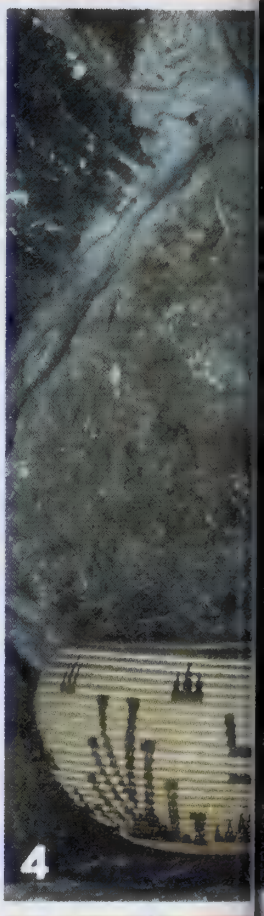
No decorating needed here—the excitement in this windowed breakfast nook is provided by the view. Indian hearth displays antique spurs gathered on trips to Mexico. The floor throughout the house is simple Mexican terra-cotta tiles.

adobe on all the interiors. The Indian hearths, as the gracefully sculpted adobe fireplaces are called, were made with New Mexican molds designed by a friend. There are three hearths in the house, all different in shape. On the rounded one in the breakfast area *(above)*, the Caywoods hung their collection of antique spurs, gathered in Mexico. "Some date back to the conquistadores," explains Mr. Caywood. The adobe fireplace separates the kitchen (not shown) from the breakfast nook, which is lined on all three sides with spectacular views of the famous Mount Baldy and some of the best ski areas in Sun Valley. "We can watch the skiers with binoculars," says Mr. Caywood. Though he doesn't ski, one of his daughters is on the U.S. Olympic ski team, the natural result of growing up in Sun Valley. The hand-carved table and the leather-seated chairs in the breakfast nook are from Mexico, as is the carved sabino wood chest in the living room *(above left)*. The Navajo rug hanging above it is a late 1800s transitional pattern representative of a time when the weavers were just beginning to do such fancy things as adding borders. The hanging fringed basket next to it was used by the Apache Indians to carry belongings on their backs.►

Each object has a special story to tell about the Indians who made it


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Collecting Indian artifacts is "a real passion for us," says Robert Caywood, who grew up learning about Indian lore in New Mexico. Now after a lifetime of collecting, he and his wife have donated rare pieces to museums—and displayed favorites throughout their house. **1.** "Each tribe has a different pattern for weaving baskets," says Mr. Caywood, who has over 117 baskets, representing every western tribe from Arizona to Alaska. **2.** Kachina dolls, such as the clown figure here and the bearded man (**4**), were carved by the Hopi Indians to represent saints. The laughing, watermelon-holding clown represents a figure who entertained people during tribal dances and handed out food. **3, 5, 7, 8, 10, 11.** All of these weavings are designs from the Nez Percé Indians' cornhusk bags. (You can see some mixed in with pillows on the living room's *banco,* page 80 .) Originally woven from just cornhusks, the Indians added bright yarn in the late 1800s, giving the bags a new, interesting texture. **4.** The inspiration for this Washo basket "could be a pinecone or flying geese—a weaver would interpret the things around her," says Mr. Caywood of the images at the bottom of the basket. **6.** Dating from about 1910, these beaded moccasins are from the Shoshoni tribe. "The Indians always loved beads—Lewis and Clark traded their way across the Indian territories with four trunks of beads." **9.** This portrait of Geronimo is by one of the foremost Indian portraitists, E. A. Burbank, who spent a year at Fort Sill working on 16 paintings of the Apache Chief.■

Editor MARY [illegible] PUNG


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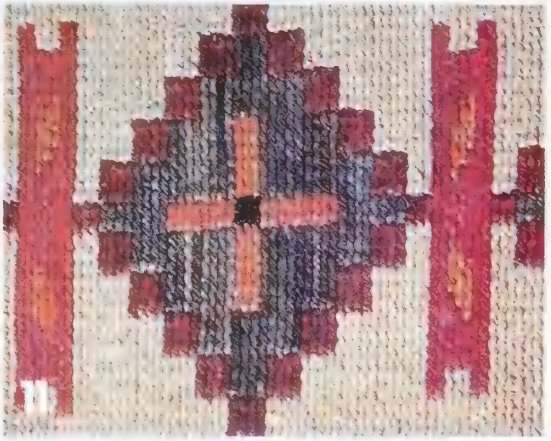

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Picnic Spirit: High-Country Style

Two super picnics from Sun Valley hostesses who've made dining outdoors an art

All the accoutrements of gourmet picnicking are at hand: a brightly colored cloth for a snow "table," cotton napkins, chilled wines and eager appetites.



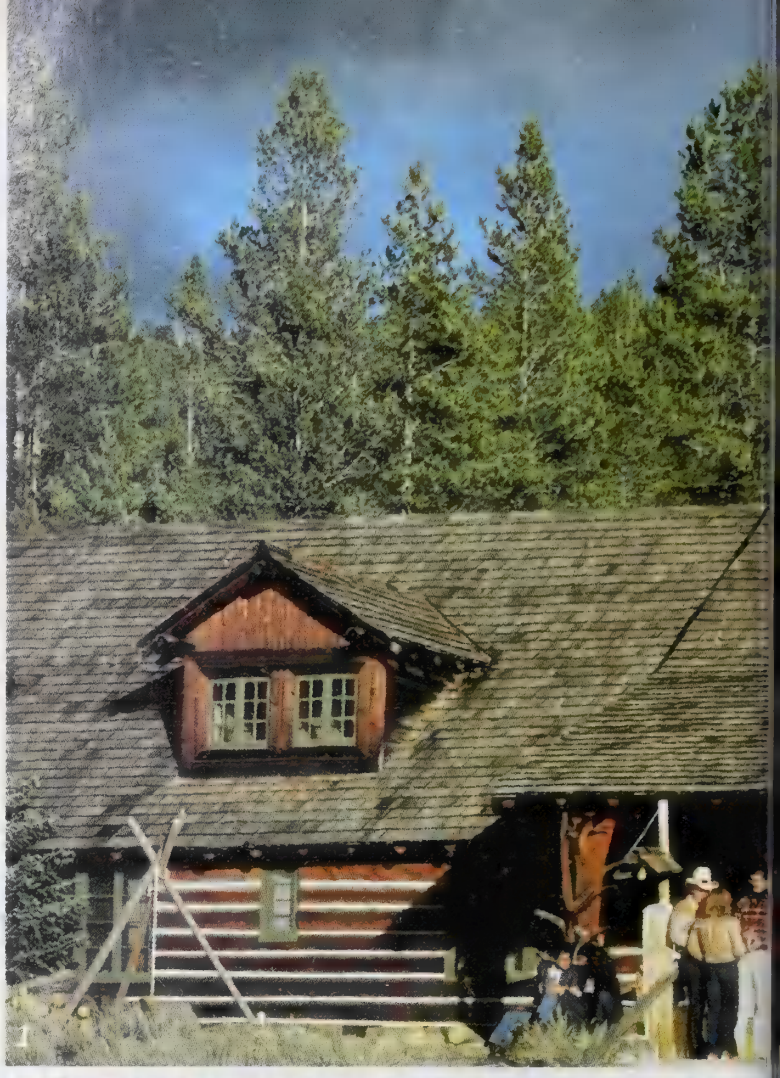
ok and author Joan Hemingway hosts a ss-country picnic in Sun Valley, Idaho.

In days cold enough for the snow to hold a good surface for cross-country skiing but warmed by the strong Idaho sunshine, Joan Hemingway *(left)* leaves her car parked on a highway in Sun Valley and treks with a group of friends into the heart of this beautiful high country. Picnics are a Sun Valley as well as a Hemingway family tradition, a special event to be prepared for. With the picnic ingeniously fitted into a backpack, she deftly maneuvers across the snow providing her companions with breathtaking views of the valley rimmed by the Sawtooth, Pioneer and White Cloud ranges. Her picnic for skiers *(above)* includes some high country favorites: Chinook salmon baked whole with a hearty oyster stuffing, a tangy Russian borscht and, for dessert, a wonderful tartlike cake topped with strawberries. Joan Hemingway, a granddaughter of Ernest Hemingway, believes that for every occasion you find to wander there's a meal to make the roving memorable. With her friend, Connie Maricich, she has written *The Picnic Gourmet* (Random House) in which she presents all-season picnics. For menu and recipes of this picnic, turn to page 102. ►

A Gourmet Potluck Picnic in the Sawtooths Idaho Rocky Mountain Ranch, Stanley, Idaho

The invitation for an early afternoon party went out to some 268 people weeks ahead of time—time enough for everyone to plan their contribution to this gourmet potluck picnic honoring Nancy Reynolds, Washington hostess and native daughter of Idaho. Nancy Reynolds loves a party and any visit she can make to her home state is reason enough for a bash. *The hosts:* Mr. and Mrs. William Hon, Mr. and Mrs. James Bruce, Mr. and Mrs. Roger Compton and Mr. Hans Borbonus—all of Boise, Idaho. *The place:* the Idaho Rocky Mountain Lodge in Stanley, in the magnificent Sawtooth mountain range. This particular party grew to larger-than-life proportions, friends coming from far and wide. Typical of the Stanley spirit, the "bring-your-own fare" (a living example of tradition you can taste) was prepared by loving hands and taken from treasured family recipes. And since the cultural mix in this part of America is so colorful—Swiss, Basque, French and true-grit American—the tasting opportunities are endless.

Nancy Reynolds brought a traditional Idaho sheep wagon to the picnic, one of the West's last remaining symbols of the past. "A man's home was his castle," she says, "and these little vans symbolized an independent American lifestyle." ►











1. The gathering place, the Idaho Rocky Mountain Lodge built in 1900. **2.** Native-born Idahoan and Washington hostess, Nancy Reynolds, in traditional prairie dress. **3.** Guests of the Lodge stay in cabins furnished in Old West style. **4.** Lovers of the "Stanley Stomp" start early. **5.** Whole halves of split logs provide serving tables for large outdoor parties. **6.** A traditional Idaho sheep wagon is America's forerunner of the mobile camper. **7.** Miner Bob James bears an uncanny resemblance to Ernest Hemingway. **8.** Rush-plaited rockers on the Lodge's porch. **9.** Baldy, Sun Valley's great gift to Idaho.







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Gourmet Potluck Picnic

WHAT A GROANING BOARD!

What they brought for the picnic came from favorite family recipes

The food is the main event at Idaho high country picnics. Absolutely everything—from oven-fresh breads to tangy Sangria, flambéed-fruit dessert toppings to slow-cooked stews—was homemade. Five braziers for western-style chuck-wagon cooking were set up around the campgrounds of the Lodge. Some guests saw to the potatoes while others supervised the melting of bananas for a sumptuous dessert. Lamb in all its splendor, stews of rabbit, moose and sage hens, salmon, trout and the elusive Rocky Mountain "oysters"—dishes of the West there for the tasting. House Beautiful is delighted to bring you selected recipes from the feast *(see page 103)*. As the Stanley Basin isn't an easy place to get to, we hope you'll enjoy the experience of knowing it through its cooking.■

WHAT THEY BROUGHT

● Silver Creek Trout Appetizers ● Jan's High Country Picnic Pâté ● Pan-fried Rocky Mountain Oysters ● Salmon River Mousse Elegante à la Norma ● Wild Mushrooms in Cream ● Barbecued Basque Lamb ● Moose Stew ● Polish Rabbit Served on Sagebrush ● Campfire Boeuf Bourguignon ● Sheep Wagon Cassoulet ● Idaho Poached Salmon With Caviar ● Wild Smoked Duck With Hot Mustard Sauce ● Stanley Valley Pheasant With Brandy and Sour Cream ● Sage Hen Casserole ● Crocked Beans ● Haystack Salad ● Miners' Pine-Nut Coleslaw ● Prospectors' Potato Salad With Dill ● Skillet Ratatouille ● Sheepherders' Potatoes and Onions ● Sawtooth Valley Green Salad ● Hope's Fruit Flambée Over Charcoal ● Boise Ham Rolls à la Hendren ● Nancy's Sun Valley Lady Fingers With Lemon Cream ● Cossey's Homemade Chocolate Mint Ice Cream ● Mile-High Coconut Meringue Cake ● Stomper's Delight Cookies ● Hans's Ore Bucket Sangria ● Mountain Bread With Flavored Butters ● Wines: Ste. Chapelle Vineyards, Emmett, Idaho; Christian Brothers, California

1. Homemade anchovy butter makes a pungent addition to oven-hot breads.
2. It takes two boys to carry one skillet of ratatouille.
3. Joseph Leonard, mountain guide and writer.
4. Hans Borinus and Australian actor Bryan Brown.
5. Sheepherders' slow-cooked potatoes.
6. Basque cooks tending barbecued lamb.
7. Jan's pâté with crispy homemade bread.
8. Braziers over charcoal slow-cooked stews

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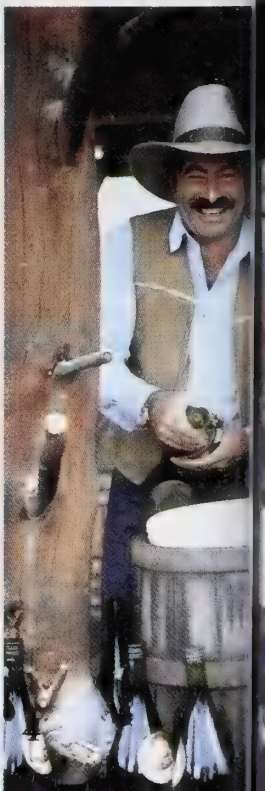
ELYSE LEWIN



RABBIT STEW ON SAGEBRUSH, ANCHOVY







UTTER, SKILLET RATATOUILLE AND TOM'S PÂTÉ WITH TRUFFLES

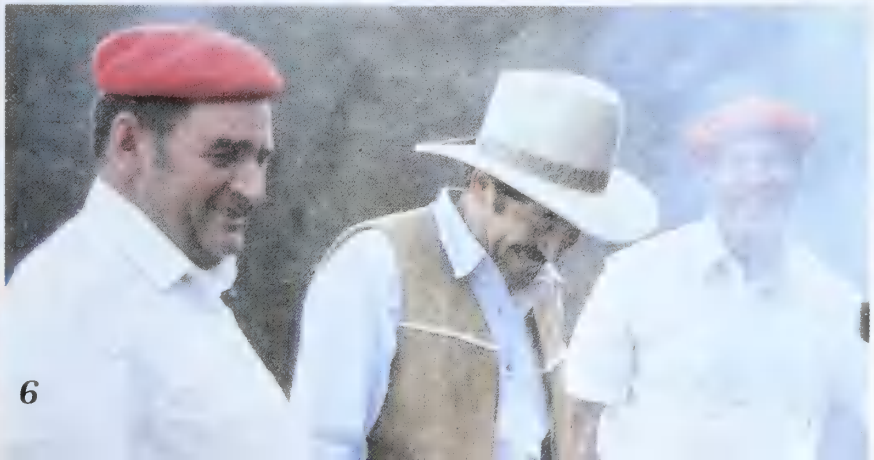




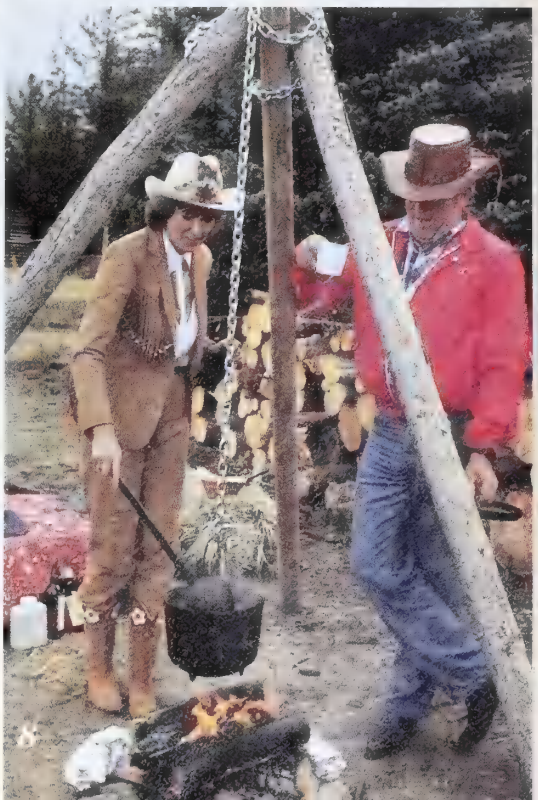
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Rioja – The Great Wine of Spain

By ROBERT JAY MISCH

Most wine-drinking people are constantly seeking a good bottle at good price. And, while there are many possibilities, the wines of Spain's Rioja district fulfill both requirements.

Rioja wines, both white and red, are well made and properly aged, the whites crisp and fruity. Nearly 75 percent of all Riojas can be yours for five dollar bill! An added attraction is that a good selection, especially of reds, may be as near as your local wine merchant.

Mention Spain to most people in a wine context, and they think of her best-known wine product, Sherry. Few realize that Spain has more land under the vine than any other nation. One-fifth of the total vineyard area of Europe is Spanish—4,225,000 acres producing nearly 700 million gallons of wine. Of this vast production, very little comes from the Rioja district—less than 3.5 million bottles a year.

Rioja is in the north central part of Spain, along the banks of the River Ebro, not too far from the French border, about 200 miles south of Bordeaux and about the same distance north of Madrid. Just as Bordeaux is divided into areas—Médoc, Pomerol, etc.—so Rioja has three distinct wine-growing districts, each producing wines from the same grapes but with different characteristics: Rioja Alta is the highest and produces wines with good balance and aging ability. Rioja Alavesa faces south, gets more sun and offers fruitier, more aromatic wines. Rioja Baha is the hottest, and the wines are more bland and higher in alcohol. The blenders skillfully employ all three in their blends, though sometimes use only the grapes of a single area. The label will say so.

Rioja is no newcomer to the wine scene. There are 800 years of tradition here, mention being made of them as far back as the 12th century. In the 15th century, Rioja wines had created such a niche that casks were stamped with a Rioja Certificate of Origin. But it wasn't until the 19th century that Rioja began to be known abroad—and then came disaster! *Phylloxera,* the dreaded insect infestation which blighted all Europe's vineyards, crossed the Pyrenees and struck Rioja. Hundreds of French vintners, who had migrated and begun operations in Rioja hoping to escape the plague in their own country, saw their properties succumb. Salvation finally came the same way as in France, Italy and Germany—by the grafting of resistant American root stock to Spanish vines. Today, all is well, and the beneficial French wine making techniques introduced then are still employed in modern-day Spain.

About 80 percent of Riojas are red, and 20 percent white and *rosado* (pink). All are blends. The major producers purchase grapes from growers though a few grow some varieties for themselves. (An interesting observation—all Spanish vines are grown without the benefit of trellising, practiced in other countries. The vines are "urn-pruned," shooting their canes out without wiring, except those of a few innovative growers such as Domecq, the Sherry people. They are experimenting with trellises and find they produce far more grapes per acre. (A typical Spanish comment: "Wiring is permitted but not allowed!")

Red Wine: The tempranillo is the number one grape, used for body, with garnacho added for strength, graciano for nose, mazuelo for acidity (sometimes even cabernet sauvignon) blended in. The complaint used to be that the wines were aged in wood too long, and thus became dour and woody. Now new regulations have cut aging time, except for reservas. Crianzas (the word means "with breeding") are the youngest category and represent your average, low-priced Riojas—under $5.

Reservas are three or four years old and are given a sequence of tank, barrel and bottle aging.

Gran Reservas are five to eight years old, or more. Imperiales, if you ever see any, can go to 25 years.

For such velvet texture and complexity of flavor at their prices, you'll have to go far to duplicate Rioja wines. Incidentally, you'll find some Riojas in Bordeaux-shaped bottles marked "clarete." These are lighter versions of the heavier reds, called tintos, which are usually in a Burgundy-style bottle. (But don't take the bottle or this nomenclature too seriously.)

What do the red Riojas taste like? Well, taste is quite subjective, but I'd say perhaps like a cross between a light red Bordeaux (claret) and a Rhône such as Châteauneuf du Pape or Hermitage.

White wine: In Spain, it's made from malvasia and vivra grapes with a little white grenache grapes. There was a time, and not so long ago, when Rioja whites were over-aged, deeply colored and listless. Today's are youthful, crisp, dry and fruity and not a bit oaky. They taste like a white Bordeaux blended with Soave. Prices—ranging from $3 to $5—should please you.

Following is a list of good Rioja values. Of course, vintage matters, but not as much as in the more northerly vineyards of France and Germany. But, here is my opinion:

Best: 1928 (if you find one, let me know), 1964, 1970

Good: 1968, 1973, 1976, 1978, 1979, 1980 (turning out exceptionally well), 1981

Fair: 1972, 1977

There are some 40 major bodegas which export. Here are some Riojas to look for: *(Continued on next page)*



TWO EXCELLENT KITCHEN TOOLS YOU SHOULDN'T BE WITHOUT!

Sometimes the "old-fashioned" way is still the best way to cook foods. Steam-cooking has been around for centuries, but only recently has it come back into "style". With this in mind, we found that some of the finest sets of cookware for steaming are made right here in the United States and have been since 1849! Graniteware is a smooth, dark porcelain enamel surface over thermal steel—the color absorbs and distributes the heat evenly and the porcelain finish resists odors and makes the cookware easy to clean.

Here are two pot sets that offer different and varying uses. In the foreground of our picture we are featuring the Vegetable Steamer, a 4-quart pot, 8½" in diameter yet 9½" tall (for asparagus and corn-on-the-cob), and large enough to accomodate potatoes, carrots and the like. Remove the deep, perforated steamer/colander insert, and you have a near-perfect pot and cover for stews, soups and general purpose cooking. The 3-piece Vegetable Steamer is **just $14.95** plus $3.00 for shipping and handling (total, $17.95 each). In the background of our picture we feature the Everything Pot, which really would be our choice if we had to select just one pot for the kitchen! It's a 5-piece set, with a perforated steamer insert with handles (great for large quantities of pasta, since the perforations act as a self-contained drainer!); a round colander with handles for draining or rinsing; a perforated trivet insert that's great for steaming tamales, making coucous or for gently warming delicate sauces and baby foods. The Everything Pot (with cover) measures 10½" high by 9½" in diameter and really holds a meal for a family! **Just $24.95** plus $4.00 for shipping and handling (total, $28.95 each). A marvelous gift at any time!

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RIOJA—THE GREAT WINE OF SPAIN

Continued from page 93

RIOJA REDS

Lan (Bodegas Lan) Estate-bottled	$2.3
Gran Condal (Bodegas Rioja Santiago)	$2.9
Carta de Plata (Bodegas Berberana)	$3.2
Banda Azul (Federico Paternina)	$3.6
Siglo (AGE Bodegas Unidas)	$3.9
Vina Tondonia (R. Lopez de Heredia)	$3.7
Cune Clarete (C.U.N.E.)	$3.8
Campo Viejo (Bodegas Campo Viejo de Savin)	$3.9
Marques de Caceres (Bodegas Marques de Caceres)	$4.7
Marques de Riscal (Vino de Marques de Riscal)	$4.9
Vina Pomal (Bodegas Bilbainas)	$4.9
Marques de Murrieta (Bodegas Marques de Murrieta)	$6.6

RIOJA WHITES

Preferido (Bodegas Berberana)	$2.4
Nobella (Bodegas Palacio)	$2.9
Banda Dorada (Federico Paternina)	$3.6
Olarra Blanco Seco (Bodegas Olarra)	$3.9
Vina Tondonia Blanco (R. Lopez de Heredia)	$3.6
Marques de Caceres (Bodegas Marques de Caceres)	$3.9
Siglo Blanco (AGE Bodegas Unidas)	$3.9
Cepa de Oro (Bodegas Bilbainas)	$4.8
Cune Monopole (C.U.N.E.)	$4.9
Marques de Murrieta (Bodegas Marquis de Murrieta)	$6.6

RIOJA ROSÉ

Banda Rose (Federico Paternina)	$3.3
Brillante Rose (Bodega Bilbainas)	$3.9

RIOJA RESERVAS

Domecq Privilegio del Rey Sancho, Riserva 1976	$5.9
Cerro Anon Reserva 1970 (Bodega Olarra)	$7.4
Paternina Gran Reserva 1970 (Federico Paternina)	$7.9
Gran Reserva Clarete Fino 1968 (Bodegas Bilbainas)	$11.3
Gran Reserva (C.U.N.E.) 1966	$8.75

WINE & SPIRITS GUIDE

By PETER QUIMME

California's New Light Wines

Do wine drinkers consult their calorie counters as readily as their vintage charts? At least four California wineries think so. They've recently introduced "light" (low-calorie) wines, and if initial market response continues, many more producers will be offering theirs. So far, the lineup consists of Beringer/Los Hermanos Light Chablis and Light Rosé, Masson Light from Paul Masson, August Sebastiani Light Country White and Taylor California Cellars Light Chablis (all around $3.25 a bottle). All are low-alcohol wines with about one-third fewer calories than ordinary white California wines, and they are expected to create an entirely new market among diet-conscious Americans.

LOW ALCOHOL IS THE KEY TO THEM

Basically, "light" wines have fewer calories because they have less alcohol—about 7 percent to 9.5 percent by volume, as opposed to 12 percent to 14 percent for most California whites. Low-alcohol wines are new to California: Its warm climate ripens grapes every year and the naturally high sugar level in the grapes result in wines that are, on the average, higher in alcohol than wines from northern France and Germany and can lack the delicacy of wines from these regions. Until recently, in fact, California law had mandated a minimum alcohol level of 10 percent. This has been amended to permit wines to be made with a minimum of 7 percent alcohol.

HOW THEY'RE MADE

The new "light" wines are made by picking grapes early—before they attain high sugar levels. That's because sugars are transformed by yeasts in the fermentation process into alcohol, and the higher the sugar in the grapes, the higher the alcohol in the wine. By picking early, a bone-dry, low-alcohol wine (such as the Sebastiani and Taylor Lights) or one with a slight residual sweetness (such as the Los Hermanos wines) can be made. Paul Masson picks fully ripened grapes and makes a dry wine with a normal alcohol level, which is then lowered to a little more than 7 percent by a special patented process.

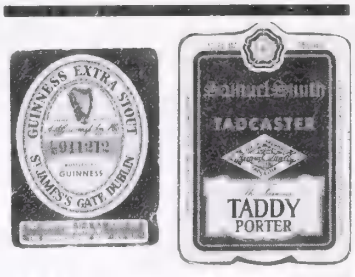
DIET OR TASTE APPEAL?

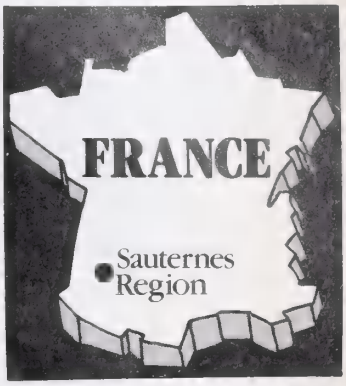
As a general rule, wines made from early picked grapes don't have the intensity and character of wines made from fully ripened grapes. But the light wine producers using the early-picked method expect that many people—particularly those who find most wines too strongly flavored—will be attracted to their light wines because a very mild taste is what they find most appealing.

Light wines, in fact, will probably find the majority of their customers among occasional rather than frequent wine drinkers. They are liable to find them, as I did, easy-quaffing and refreshing enough as picnic or party wines but simple and short on flavor. They reminded me of a white wine spritzer without the sparkle. Besides, the calorie savings aren't all that significant. While it's true that a four-ounce glass of Sauternes may set you back 150 calories, that's about the same number of calories found in a bottle of beer or a glass of milk. A four-ounce serving of a dry red or white wine (red is only a few calories higher than white) ranges from 90 to 100 calories; a four-ounce glass of light wine ranges from 58 to 70 calories. Whether you find the savings in low-calorie wines significant depends on how closely you count your calories—and how much wine you normally consume.

The Darker Side of Beer

Beer, like wine, is a year-round drink. But the dark beers—richer and maltier than ales and lagers—are the ones to serve with winter menus like Welsh rarebit. If you're unfamiliar with dark beer, sample the mild ones first, such as Heineken Dark, Prior Double Dark, Würzburger dark or Carlsberg Elephant Malt. Then give the concentrated porters and stouts a try. The classic stout is Guinness Extra, with its strongly malty nose and deep, slightly burnt-bitter flavor. The fine Guinness Cream Stout is similar, but lighter and less intense. Koff Imperial Stout, from Finland, is first-rate with a spicy flavor. My favorite is the superlative Samuel Smith Taddy Porter, with its complex aroma and smooth, lingering flavor. Top beers may cost as much as $1 a bottle. Serve cool, not cold.





BARBARA SALTHOUSE

The Sweets of Sauternes

Sauternes is about as far as you can get from a "light" wine—golden-hued, heavily perfumed, rich and unctiously sweet, with a mouth-filling, honeyed finish. It is the most famous dessert wine in the world, named for the Bordeaux district of Sauternes. Sauternes—not to be confused with American wines labeled "sauterne," which don't resemble the genuine article in the least—are expensive to produce, requiring selective picking of grape bunches affected by the mold *botrytis cinerea* (noble rot), which concentrates the natural grape sugar.

Although Sauternes are superb as dessert wines, particularly with simple cakes or lemon soufflés, they are surprisingly good as aperitifs if matched with equally rich hors d'oeuvres such as foie gras or pâté.

Undervalued for their quality, Sauternes (and similar wines from the neighboring commune of Barsac) cost $10 to $20, except for the wines of the district's most famous estate, Château d'Yquem, which cost $75 or more. Look for the wines from such châteaux as Climens, Coutet, Filhot, Suiduiraut, Romer du Hayot, Doisy-Védrines, Rayne-Vigneau and Nairac. Vintage years are important: Select from '70, '71, '75, '76 and the forthcoming 1980.■

Kraft Table



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for two.



ut cheese into two equal sticks. Flatten
icken breasts to ¼-inch thickness.
ll each piece around stick of cheese;
cure with toothpicks. Dip in egg; coat
th crumbs. Brown in margarine on all
des, remove from pan. Add remaining
aten egg; cook, stirring occasionally
til egg is done. Add rice and mush-
oms; mix lightly. Spoon into 2¼ cup
sserole. Top with chicken; bake
400° 20 minutes. 2 servings

TIPS for TWO

Kraft has other ideas to help you with cooking for two.

- Freeze chicken in serving size portions. Smaller packages thaw quicker and you will only cook what you need.
- Sauté extra rice with onion in margarine and add thin strips of cooked chicken, beef or ham for a quick lunch or dinner.



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QUICK COOK



A Simple Feast, Italian Style

By MARTHA STEWART

A good way to break the grip of blustery February is to have friends over for a spirit-warming Italian dinner. Here, an easy menu for impromtu entertaining. Serve with crusty hot Italian bread, a tossed escarole and chicory salad and, for dessert, Zabaglione Grand Marnier. For wine, try a dryish Italian white—Orvieto or Soave. Recipes serve 4.

Artichokes With Lemon Butter

- **4 artichokes (1 per person)**
- **4 shallots, finely chopped**
- **4 tablespoons olive oil**
- **4 tablespoons chopped parsley**
- **1 teaspoon salt**
- **Freshly ground pepper**

Lemon Butter

- **1 cup (2 sticks) unsalted butter**
- **Juice of 2 lemons**
- **Sprigs of fresh thyme**

1. Cut off stem and pointed top of artichokes. With scissors, cut off prickly points on leaves. Stand artichokes upright in pot just large enough to hold them and sprinkle with shallots, oil, parsley, salt and pepper.

2. Add water to come up 1/3 of the artichokes. Cover and bring to boil. Lower heat and simmer 20 to 30 minutes until artichokes are tender but not mushy. For lemon butter, place butter in saucepan with lemon juice and thyme and melt. Serve artichoke hot with lemon butter, or cold with a vinaigrette.

Veal Scaloppine alla Marsala

- **4 tablespoons unsalted butter**
- **4 tablespoons olive oil**
- **1-1/2 pounds veal scallops**
- **1 pound fresh white mushrooms, cleaned and thinly sliced**
- **Juice of 1 lemon**
- **3/4 cup Marsala**
- **Salt and freshly ground pepper to taste**

1. In large heavy frying pan, melt butter with oil until hot but not smoky. Quickly brown veal on both sides. Add mushrooms and cook 8 to 10 minutes.

2. Add lemon juice and Marsala; simmer another 5 minutes. Taste for seasonings, adding salt and pepper.

Carrots With Cream

- **1 pound carrots, peeled and cut into 1/4-inch thick rounds**
- **3 tablespoons butter**
- **1/4 teaspoon salt**
- **1/2 teaspoon sugar**
- **1-1/2 cups water**
- **1/2 cup heavy cream**
- **1 tablespoon chopped parsley**

1. Place carrots in saucepan with butter, salt, sugar and water. Cook uncovered over medium heat until carrots are soft and water has almost evaporated. Add heavy cream and parsley; cook 1 to 2 minutes till cream thickens. Serve hot.■

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kitchen GEAR

Editor DUPRÉ COCHRAN

Surefire ways to take the bite out of winter: hearty brews, homemade breads and corn poppers

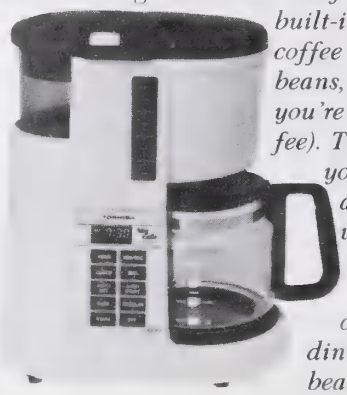
MICROWAVE CORNER



Ahhh for a bowl of hearty homemade soup. Here's a wonderful lentil and sausage soup by Mary Jo Berglund, contributing editor to the Chicago *Sun Times* and microwave cooking teacher. Prepared in Litton's 3-quart porous clay Simmer Pot, flavors mingle as if they had cooked for hours; the pot then doubles as serving dish. First, soak the pot for an hour to prevent cracking. Cook 6 sausage links, sliced 1/4-inch thick; 3 chopped green onions; 3 sliced celery stalks; 2 sliced carrots and 2 T. butter on high for 5 to 7 minutes stirring once. Add 5 c. chicken broth, 1-1/2 c. rinsed lentils, 1 bay leaf; 1/4 tsp. dried thyme. Cover. Cook on high 10 minutes, then medium 20 to 30 minutes until lentils are tender. Remove bay leaf. Puree in food processor or blender. Stir in juice of 1/2 lemon. Cook on high 5 minutes. Serve with grated parmesan. Simmer Pot, $27.

FROM BEAN TO BREW

There's nothing like a rich, full-flavored cup of steaming hot coffee. For bean lovers bent on perfection, the ultimate coveted caffeine is obtained by grinding the beans moments before brewing. Toshiba's "My Café" coffee machine with built-in mill makes up to 8 cups of coffee automatically. Just fill with beans, add water, turn knob and you're set (it also uses ground coffee). The real luxury is a delay start you can set up to 24 hours in advance and a 2-hour keep-warm setting for late sleepers. For added excitement, make up your own blends for eye-opening mornings or after-dinner pleasures. (Try the new beans sans *caffeine in the P.M.)*



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HEMINGWAY PICNIC

Continued from page 87

The following recipes are from *The Picnic Gourmet* by Joan Hemingway & Connie Maricich © 1975, 1977 by Joan Hemingway & Connie Maricich. Reprinted by permission of Random House, Inc.

RUSSIAN BORSCHT

- 1 cup chopped cabbage
- 1 medium onion, peeled and thinly sliced
- 1 cup water
- 1 can condensed beef bouillon and 1 can water
- 1 tablespoon minced fresh dill or 1/2 teaspoon dried dill weed
- 1 small can diced beets with juice
- Salt and white pepper to taste
- 1 cup sour cream
- Parsley sprigs

☐ In medium saucepan, bring cabbage and onion to boil in 1 cup water. Reduce heat, cover and simmer 10 to 15 minutes until tender.
☐ Stir in beef bouillon, water, dill and beets. Puree, 1 cup at a time, in blender and chill thoroughly.
☐ Taste for seasoning adding salt and pepper. Serve in cups or bowls with dollop of sour cream and parsley. Makes 1-1/2 to 2 quarts.

CHINOOK SALMON WITH OYSTER STUFFING

- 8 tablespoons (1 stick) butter, divided
- 1 small yellow onion, peeled and minced
- 1/2 cup finely diced celery
- 1/4 cup finely minced fresh parsley
- 1 tablespoon minced fresh tarragon
- 1 tablespoon minced fresh thyme
- 3 cups bread crumbs, from day-old French bread
- 1 pound fresh whole oysters, cleaned and shucked
- Salt and freshly ground pepper to taste
- 1 whole fresh salmon with head and tail (about 4-1/2 pounds)
- 14 slices bacon, divided
- 1/2 cup dry white wine
- Blender green mayonnaise (*recipe below*)
- Lemon slices
- Parsley sprigs

☐ Preheat oven to 375°. In large frying pan, melt 4 tablespoons butter, add onion and celery and cook over medium heat 3 to 4 minutes. Stir in parsley, tarragon, thyme and bread crumbs. Then stir in oysters and their liquid. Salt and pepper and set aside.
☐ Wash fish inside and out under cold running water; pat dry with paper towels. Sprinkle salt lightly on inside cavity of salmon. Lightly pack stuffing mixture in it, then close cavity with skewers and tie with string.
☐ Place 6 slices of bacon over top of fish. Wrap loosely in foil, folding ends together at top so that you can easily unfold it to baste fish. Place in shallow roasting pan in preheated oven.
☐ Melt remaining butter in white wine to use for basting. Baste fish through opening at top of foil.
☐ After 20 minutes, test fish: It is done when meat near backbone flakes off easily with fork. (A 4- to 5-pound salmon should be done in 30 minutes.)
☐ Fry remaining bacon and drain. Prepare blender mayonnaise (*recipe below*). Crumble bacon and add to mayonnaise. Refrigerate.
☐ Serve salmon surrounded by lemon slices and parsley, with mayonnaise on the side. Makes 10 to 12 servings.

BLENDER MAYONNAISE

- 1 egg
- 1/2 teaspoon dry mustard
- 1/2 teaspoon salt
- 2 tablespoons vinegar
- 1 cup vegetable oil
- 4 tablespoons finely minced green fresh herbs or sorrel

☐ Place egg in blender container. Add mustard, salt, vinegar and 1/4 cup oil. Cover and blend on low speed. Pour in remaining oil in a steady stream and blend about 1 minute more. Add green fresh herbs or sorrel. (Blanch herbs quickly in boiling water, and drain on paper towel before mincing.)
☐ Chill thoroughly. Makes 1-1/2 cups.

STRAWBERRY GATEAUX

Batter:
- 1-1/4 cups flour
- 1 teaspoon baking soda
- 5 tablespoons firmly packed brown sugar
- Pinch of salt
- 1 stick (1/2 cup) butter, softened
- 1 egg
- 1/2 teaspoon vanilla
- 1 teaspoon canned almond paste (optional)

Fruit:
- 2 cups strawberries
- 1 tablespoon lemon juice
- 1 teaspoon grated lemon rind
- 1 tablespoon dry vermouth
- 2 tablespoons firmly packed brown sugar or honey
- 2 tablespoons unsalted butter

☐ Preheat oven to 375°.
☐ *To prepare batter:* Place dry ingredients in bowl and mix in butter, egg, vanilla and almond paste, stirring quickly but thoroughly with fork.
☐ Press dough with your fingers into bottom and up sides of 8-inch tart pan.
☐ In small bowl, toss strawberries with lemon juice, rind and vermouth. Drain. Press fruit into dough decoratively. Sprinkle with brown sugar or honey and dot with butter.
☐ Bake 35 to 45 minutes, or until crust is puffed up and golden brown. Let cake cook in pan and serve. ■

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GOURMET PICNIC

Continued from page 91

SKILLET RATATOUILLE

- About 1/2 cup olive oil, divided
- 2 onions, peeled and sliced
- 4 large cloves garlic, peeled and crushed
- 1 pound mushrooms, quartered
- 1 medium eggplant, cubed
- 4 to 5 zucchini, sliced thickly
- 2 green peppers, in large pieces
- 2 teaspoons salt
- 1 teaspoon basil
- 1/2 cup chopped parsley
- 4 large tomatoes, in large chunks

Heat 1/4 cup oil in large cast-iron killet over high heat. Add onions and garlic, cooking until onions are soft and transparent. Stir in mushrooms and sauté until liquid is evaporated. Add eggplant, zucchini, peppers, salt, basil nd parsley. Add oil if necessary to pre- ent sticking and burning.

Reduce heat to medium and cover an. Cook about 30 minutes, turning egetables frequently.

Uncover and cook off liquid. Add to- natoes and more oil if necessary. Cov- r and cook about 20 minutes.

Remove ratatouille and place in erving dish. Garnish with tomatoes nd green peppers. Serve either hot or old. Makes 6 to 8 servings.

AN'S HIGH COUNTRY ÂTÉ

- 4 to 6 bay leaves
- 4 slices bacon
- 4 tablespoons butter, divided
- 1 cup chopped fresh parsley, divided
- 1/2 cup chopped green onion
- 1/2 cup chopped onion
- 3 cloves garlic, peeled and crushed
- 2 pounds finely ground sweet, mild Italian sausage
- -1/4 cups beer, divided
- 1 teaspoon fennel seeds
- 1 pound twice-ground veal
- 1 slice bacon, chopped
- 2 cups crushed herb stuffing mix
- 2 large eggs, lightly beaten
- Salt and freshly ground pepper to taste
- 1 cup shelled pistachio nuts

Place bay leaves in single layer in enter of 9-by-4-inch loaf pan. Line an with bacon and set aside.

Place large roasting pan half filled ith hot water in oven. Preheat oven 350°.

Melt 3 tablespoons butter in large illet. Add 1/2 cup parsley, onions and rlic and sauté 2 minutes. Remove to rge bowl.

Place sausage along with 1/4 cup er in same skillet and cook until par- ally done. Stir in fennel and add sau- ge to onion mixture.

In same skillet, melt 1 tablespoon tter. Add veal and sauté briefly, about 2 minutes. Add 1/4 cup beer and cook 1 more minute. Remove from heat and add to sausage/onion mixture.

Place chopped bacon in skillet and sauté 2 minutes. Add stuffing mix and combine thoroughly. Add remaining beer and cook 2 more minutes. Remove from heat and stir into sausage/onion mixture. Add eggs, remaining parsley, salt and pepper. Add nuts and blend thoroughly.

Carefully pack mixture into prepared pan, pressing down firmly. Wrap pan in foil and seal tightly. Place in roasting pan and bake 1 hour.

Remove pâté from oven and weight it down with another pan filled with heavy cans for 3 or 4 hours.

Remove weights and refrigerate pâté several hours.

To serve: Loosen pâté in pan by running knife around edges. Invert on serving platter. Remove bacon slices and excess fat. Serve with thinly sliced bread, mustards, sweet butter and pickles. Makes 20 to 25 servings.

TOM'S PÂTÉ

- 1 pound pork liver, divided
- 3 eggs
- 8 cloves garlic, peeled and crushed
- 1 teaspoon dried basil
- 1 tablespoon ground black pepper
- 1 tablespoon sage
- 1 teaspoon *herbes de provence*
- 1 teaspoon fines herbes
- 1 tablespoon salt
- 1 teaspoon nutmeg
- 1 teaspoon ground cloves
- 2 pounds ground veal
- 1/2 cup cognac
- 1 pound lean pork
- 1 pound smoked pork
- 1 pound side pork with fat
- 1/3 pound salt pork slices
- 3 to 4 slices bacon
- Truffles for garnish

(Continued on next page)



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GOURMET PICNIC

Continued from page 103

☐ In blender container, place half of pork liver, eggs, garlic and all seasonings and puree. Remove from container and set aside.
☐ Put remaining pork liver, ground veal and cognac in blender; mix thoroughly.
☐ Grind lean pork. Dice smoked and side pork into one-inch cubes.
☐ In large bowl, combine all the above prepared ingredients.
☐ Line large casserole with pork slices, pack in pâté and top with bacon slices.
☐ Bake in 350° oven about 1-1/2 hours or until meat is cooked. Run pâté under broiler 5 minutes to brown bacon slices.
☐ Garnish with truffles and serve with pickles, onions and French bread. Makes 15 servings.

RABBIT STEW

2 2- or 3-pound rabbits, in pieces
1 cup flour
1 teaspoon salt
1 teaspoon pepper
1/2 cup (1 stick) butter
1/2 cup vodka or gin
1/2 pound mushrooms, quartered
2 cloves garlic, peeled and sliced
2 cups beef stock
2-1/3 cups dry white wine
1 teaspoon ground thyme
4 bay leaves

Sauce:

2 cups sour cream
2 tablespoons fresh chopped parsley
2 dashes nutmeg

☐ Coat rabbit pieces with combined flour, salt and pepper.
☐ Melt butter in large casserole. Add garlic and rabbit, and brown, stirring rapidly. Pour heated vodka or gin over rabbit and ignite.
☐ Mix stock with wine, thyme and bay leaves and add to casserole.
☐ Bake at 350° for about 1-1/2 to 2 hours or until rabbit is very tender. Remove and place on heated platter.
☐ Stir sauce ingredients into broth in pan and cook until sauce begins to simmer. Lace rabbit with sauce and serve. Makes 8 to 10 servings.

FLAMBÉED FRUIT COMPOTE

1 tablespoon butter
1 large banana, peeled and sliced
1 large fresh peach, peeled and sliced
1/2 cup blueberries
1/2 package mini marshmallows
Juice of 1 lemon

☐ In large skillet, layer ingredients and cook over medium heat 6 minutes or until marshmallows have melted and

(Continued on page 106)

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SELLING YOUR ANTIQUES

Continued from page 11

agree to anything until you see how offering prices compare and expect offers to be half to a third of current retail prices.

Some dealers will refuse to give you a cash offer and ask that you consign your property to them instead. Hold off unless the deal is very attractive to you. Should you decide to consign with a dealer, do it with one you're sure attracts prime buyers and avoid dealers not known for handling the kind of property you're consigning.

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Your dealer's insurance should also protect your belongings while they are in his hands. But policy might vary, so be sure to spell out the liability.

While your main interest now might be selling, what you learn will help you become a smarter buyer. You'll gain a sharper sense of what people want and what they avoid. This firsthand knowledge can alert you to buying—or selling—opportunities you might otherwise have missed. ■

GOURMET PICNIC

Continued from page 104

blueberries have popped (do not stir ingredients, rather move them gently so they don't stick). Serve with cookies, over ice cream, or, if cooked a few minutes longer, as pudding. Makes 2 servings.

STOMPER'S DELIGHT COOKIES

- 1 cup (2 sticks) unsalted butter, melted
- 1-1/4 cup peanut butter
- 1 pound confectioner's sugar
- 12 graham crackers, crushed into crumbs
- 2 one-half-pound sweet chocolate bars

☐ Mix thoroughly all ingredients except chocolate. Spread in 9-by-12-inch pan. Melt chocolate and spread on top of mixture. Chill at least 1 hour. Cut in squares and serve.

SANGRIA

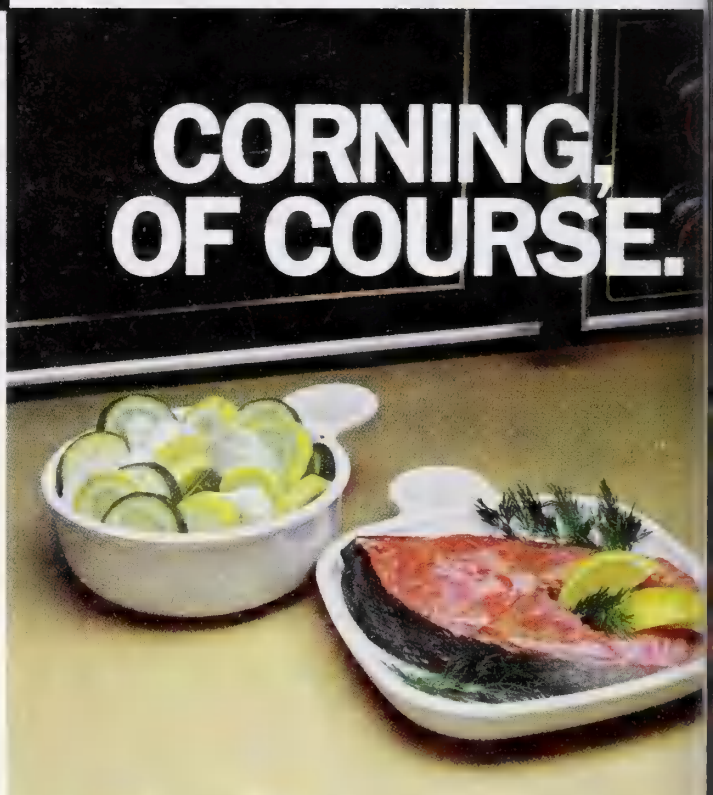
Fruit of your choice: Grapes, oranges, melons and pineapple in desired quantities are good.

- Fruit
- Cognac
- 1 bottle good red wine, chilled
- 1 bottle Champagne, chilled
- 1 can Seven-Up
- Sugar to taste
- Cinnamon sticks

☐ Soak fruit in Cognac to cover at least 1 hour. Place in serving container.

☐ Stir in wine, Champagne, Seven-Up and sugar. Garnish with cinnamon sticks. Makes 12 to 16 servings. ■

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GARDEN GUIDE *February*

The newest, most fragrant spring roses and a garden variety of award-winning blooms

By KEN DRUSE

In 1982, spring showers will bring new flowers—and especially new varieties of some old favorites.

Among America's most popular garden flower is the rose; and this year old-fashioned qualities such as fragrance and fullness are back—featured in award winners "French Lace" and "Fascination."

"French Lace" is an All-America Rose Selections award winner. It's a floribunda (small-flowered shrub rose that is hardier, more disease resistant and more productive than most rose types). The AARS says that the flower color is white—a humble description. In our test gardens, "French Lace" was a delicate creamy pearl that appeared pale apricot in the creases and folds. And unlike so many recent introductions, "French Lace" has a delicious, fruit-and-spice fragrance—reason enough to include this rose in your 1982 garden.

"Fascination" is a fragrant hybrid tea rose that is Jackson & Perkin's 1982 award winner. It has an incredible color range from start to finish. Pointy coral buds open to reveal apricot, pink, gold and ivory inside while the outside becomes deep coral. The full, flat flowers have an old-fashioned appearance; their sleepy ruffled petals always look as if they're about to fade and fall—which couldn't be farther from the truth. When we cut "Fascination" on a cool day in the test garden, it lasted, incredibly, over two weeks indoors.

Other AARS winners include "Brandy"—a hybrid tea rose of unusual warm amber color; "Mon Chéri"—a profuse blooming hybrid tea with flowers in a kaleidoscope of colors from dark pink to deep crimson; "Shreveport"—a tangerine-flowered grandiflora (large shrubs with hybrid tealike flowers in clusters similar to floribundas); and "Gold Badge"—a disease-resistant floribunda with deep yellow flowers shaped like those of a hybrid tea.

"Fascination" is an exclusive offering of the Jackson & Perkins Co. available through the mail and at some garden centers. All other roses will be at garden centers from J&P and Star Roses, or mail order them from J&P and Spring Hill Nurseries. And "Gold Badge" will be in the 1982 Park's catalog.

Economical and easy to grow, mail-order perennial plants are more popular than ever. Spring Hill Nurseries is offering two new ornamental grasses that are easy-care perennials deserving to be grown in more American gardens. Fountain grass has variegated foliage and feathery pink plumes. Ribbon grass is also boldly striped. And the plumes of both grasses can also be dried for everlasting arrangements.

Spring Hill is also adding some new Dianthus (carnations) to their catalog offerings. Dianthus "Dana" and "Snowcloud" are just like hothouse carnations but perform well in the garden.

Another carnation, "Scarlet Luminette," is one of the three All-America Selections award

(Continued)



STAR ROSES

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• COMING • NEXT MONTH

TRAVEL SOUTH USA

"THAT'S WHAT WE LIKE ABOUT THE SOUTH"

Continued from page 107

winners to be grown from seed this year. This bronze medal winner was developed especially for the flower border and for cutting. These base-branching plants mimic the florists' strains, perform well in the garden and have the familiar spicy carnation scent.

The other two AAS bronze medal winners are Zinnias: dwarf "Small World Cherry" hybrid and compact "Fantastic Light Pink" hybrid. "Small World Cherry" produces loads of two-and-a-half-inch red flowers quickly from seed on compact plants—12 to 14 inches high and 16 to 18 inches wide. New foliage and flowers always cover spent blooms so these plants look neat and need less grooming—great for landscape use in large beds and borders. "Fantastic Light Pink" has unusually large (4½-inch) fully double flowers on little one-foot-tall plants. Pale pink flowers do not fade; and when the plants are at their peak, the flowers completely cover the plants. Similar to "Peter Pan" hybrids, these plants can even be grown as pot plants to decorate the patio or terrace. These new award winners will be available from Park Seed, Earl May and Stokes Seed.

"Snowbird" marigold is now available to all home gardeners. This is the first named white variety—the marigold millions have waited for. A descendant of the plants originally developed by home gardener Mrs. Alice Vonk, who won the $10,000 Burpee offered in 1975 for the first pure white marigold. Plants are 18 inches tall and have two-and-a-half-inch flowers, and must be started early indoors for they take longer to flower than familiar marigold varieties. A Burpee exclusive.

From England comes a new sweet pea, "Snoopea." Developed where summers are cool and humid, "Snoopea" will perform well for American gardeners who can supply a similar environment. The compact plants have no tendrils and do not need a fence or tree for support. And the dense leaves help to shade roots from summer sun. "Snoopea," an award winner in England and Europe, blooms in eight different colors. Available from Henry Field and Stokes Seed.■

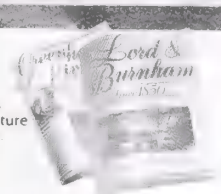
Whether you're searching for an agapanthus or a yucca, you'll be able to find a supplier in the new booklet Gardening by Mail: Where to Find It, *published by the Mailorder Association of Nurserymen. This handy guide presents sources for hundreds of plants, seeds and gardening accessories—and it's free to House Beautiful readers. Simply send a stamped, self-addressed legal-size envelope to: Mail-order Association of Nurserymen, Dept. HB, 210 Cartwright Blvd., Massapequa Park, NY 11762.*

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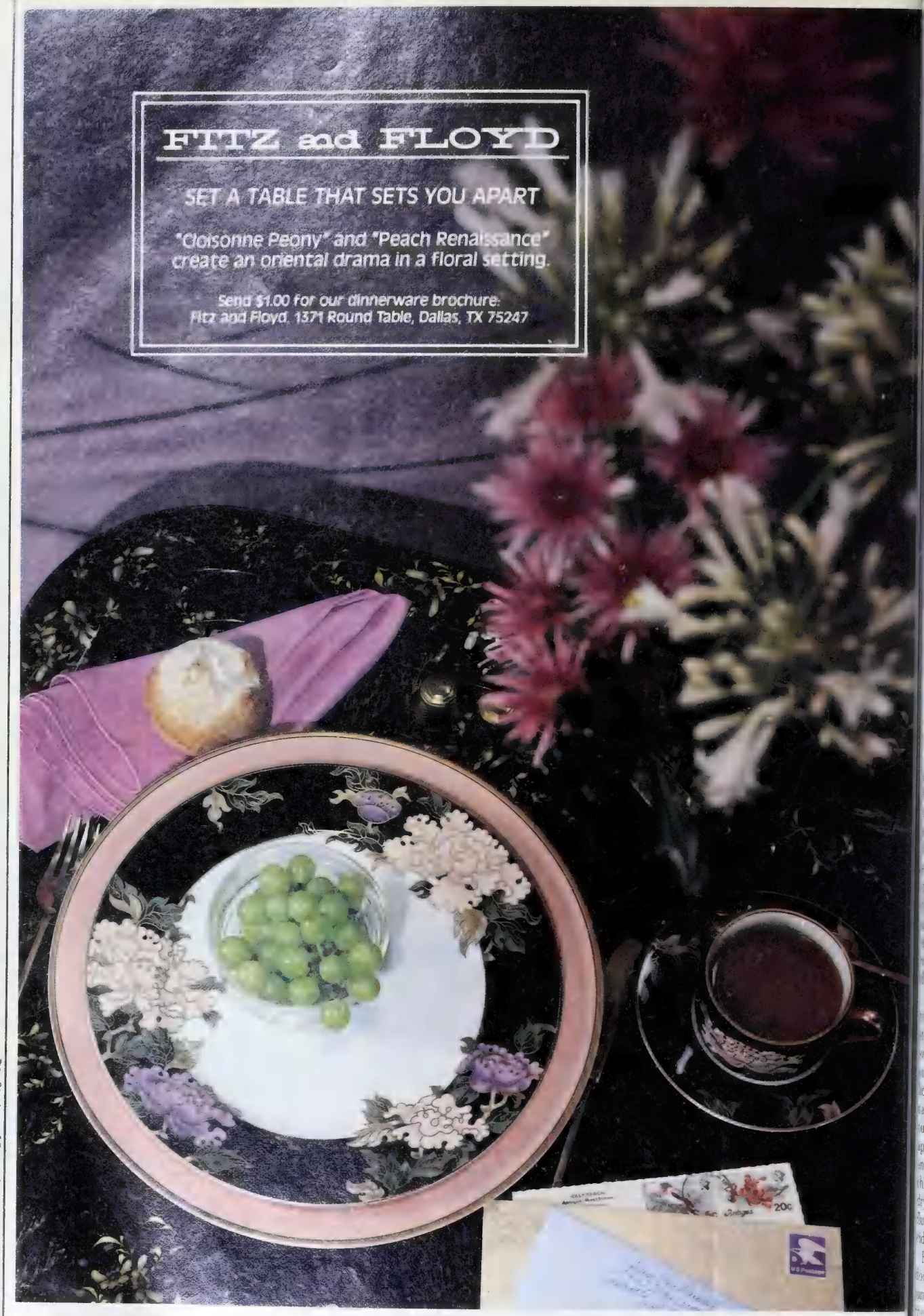
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AT HOME WITH PETS

How to Protect Your Kitten From Its Curious Nature

By MORDECAI SIEGAL

It may come as a shock, but your sweet, adorable kitten is a lot closer to its wild cousins in the jungles, mountains and deserts than the dog is to the wolf. That is why it is imperative to make a vigorous effort to *kittenproof* your house shortly before the little lion comes to share your digs.

Baby cats would almost all rather engage you, the pet owner, in their frisky romps around the house. As a play/learning experience, they will attack your shoelaces with great energy. They will jump on your lap like a mountain lion in pursuit of a meal. But if you are not available, they will amuse themselves. However, with the proper precautions you can keep your fur person out of harm's way.

Everyone knows that a kitten needs to be fed, given a place to toilet, a soft spot to sleep on and some direct loving attention. But what many novice cat owners do not understand is the amount of trouble a kitten can make for itself in a new environment. The most innocent, commonplace things can represent extreme hazards for an energetic, curious and extremely playful baby animal.

Curiosity can indeed kill, therefore it is important that your new kitten not be allowed to get out of the house. Check your living space for avenues of escape such as holes, broken doors, faulty screens or open windows. This is especially important for apartment dwellers living in high places. A two- to three-inch opening is all that's necessary for a kitten (or a grown cat) to squeeze through. The great outdoors is no place for a grown cat, much less a defenseless kitten.

Allow no opportunity for the kitten to fall into water for it will not have the stamina to jump out. If you own a swimming pool, do not let the little cat out of the house for a minute. Keep the lid of the toilet down. Never allow the cat access to a tub unless the stopper is out and the water is drained. The same applies for washing machines, sinks and pails. Speaking of washing machines, always close the door to the dryer. A tumble-dried kitten is neither fluffy nor amusing. A clothes dryer accident can result in death.

Before you close your refrigerator door, make sure the kitten hasn't jumped in for a snack. And never allow the kitten to be around during the operation of any machinery, from the vacuum cleaner to the lawn mower to the radio-operated garage door.



The fearless kitten in search of fun can cause itself harm—and its owner grief. Beware of hazards that lurk at home.

Take a walk around your premises and look for dangling cords, wires, ropes, shade pulls, venetian blind strings, fishing tackle, vacuum cleaner tubes, TV antenna cable and even leather thongs on pot handles. They all appeal to a young cat as devices for exercise and play. But they all represent hidden death traps for a frisky mischief maker. Put dangerous objects away. Fold up excess cords and tape them to a wall or under a table. Bits of yarn, string and ribbon are easily swallowed and can cause blockages, constipation and various stomach ailments.

Electrical cords offer a double dose of trouble. A kitten is likely to attack a dangling wire and pull down the appliance on top of himself. This can happen with toasters, blenders, electric frying pans (while in use), coffee pots and juicers. If the youngster is not scalded or brained, he could be elec-

(Continued on page 111)

FROM *THE GOOD CAT BOOK* BY MORDECAI SIEGAL. SIMON & SCHUSTER © 1981

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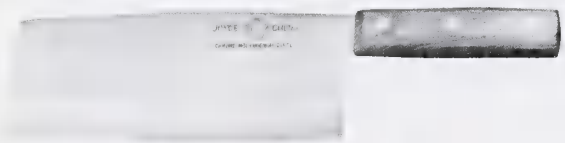
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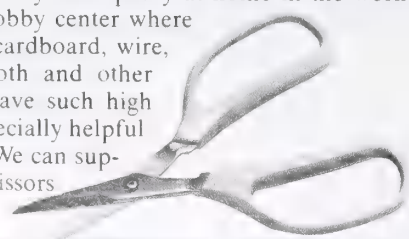
ALL-IN-ONE KNIFE

First off, this is *not* a cleaver. Confronted with any large rectangular blade, the American reflex is to call it a cleaver. But this is a Chinese knife—an implement so sophisticated and versatile that it is the *only* knife to be found in most Chinese kitchens. The knife's weight actually does the cutting for you, all you need to do is guide its action. It is the ideal tool for slicing, shredding, mincing or chopping and is so well balanced that it can be wielded in a variety of ways (an illustrated folder shows how) with surprisingly little effort. And the blade is for more than just cutting. The squared-off front edge makes a fine scraper; the thick back of the blade can be used to tenderize meat; the side will crush garlic or ginger. The broad flat shape of the blade encourages its use as a spatula, making it super easy to transfer what you have cut to pot or pan. We are offering an improved version of the traditional Chinese knife made to the exacting specifications of Joyce Chen. The knife blade is made of chrome molybdenum steel, which gives you a long-lasting sharp edge that will not stain or rust; the non-slip hardwood handle is riveted to a full tang. (To keep a fine edge on the blade, stroke it occasionally along the bottom of an earthenware mug.) This knife is extraordinarily well-made and costs **$25.00** ($2.95) #A410.



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Most scissors are built backwards, with long blades and tiny handles. But if you want to exert leverage, you need large hand grips (so more of your hand goes into operating the scissor) and relatively short blades (so you can maintain full cutting pressure along their entire length). Finally a pair of scissors has come along reflecting these basic physical facts. The generously large flexible plastic handles accommodate most of your hand (4 fingers of a man's hand) and fit a right or lefthanded person equally well. The blades are made of high carbon tool steel (for sharpness and strength) and are chrome finished (for protection from staining). These scissor blades are so sharp that they bite right into whatever you are cutting. These scissors are marketed primarily as gourmet kitchenware and they are superb in that role. The tapered points let you get into small places cutting chicken, fish, lobster shells, small bones and so forth. Futhermore, you always have a firm grip, since wet or greasy hands will not slip out of the plastic grips. But these scissors are much too sensible and flexible to be confined to the kitchen. They are equally at home in the workshop, garden, office or hobby center where they cut rubber, plastic, cardboard, wire, flower stems, leather, cloth and other materials. The scissors have such high leverage that they are especially helpful to anyone with arthritis. We can supply these Joyce Chen scissors for **$13.00** ($1.95) #A411.



SAVINGS IN THE SHOWER



We're all being urged to do our part to protect and preserve our precious water and energy resources. *Tools For Living* has discovered a finely crafted shower head called the Deluxe Fuel Saver that can help you do your part. This shower head, manufactured by Con-Serv, cuts the use of water—*hot water*—in the shower from 5 or 8 to 2.45 gallons per minute. And using less hot water also means saving the cost of heating more water. Remember, heating water throughout the year is second only to the cost of heating the house. With the conventional shower head, the average family of four uses 300 to 400 gals. of water—most of it heated—every day. According to U.S. Department of Energy figures, with the Deluxe Fuel Saver that same family uses 70% less water and realizes a savings of between $150 and $350 depending on the utility rates. The prototype of the Deluxe Fuel Saver was originally developed for use in the U.S. nuclear submarine program. Currently it also is being used by over 400 universities and hundreds of military bases. Con-Serv designed the new Deluxe Fuel Saver expressly for the consumer, without compromising comfort or high quality. It gives a great shower! Although the amount of water is significantly reduced, it is aerated and accelerated—utilizing the Venturi principle—for an invigorating shower. It delivers a comfortable yet forceful spray—forceful enough to quickly rinse shampoo suds out of a long, thick mane of hair. The Deluxe Fuel Saver also offers a "trickle valve" that allows you to stop water flow while soaping up. Made of chrome-plated solid brass, the Deluxe Fuel Saver is accompanied by a one-year limited warranty. It installs easily over the standard ½" shower head arm with pliers or a wrench—no plumber is needed. We offer the Con-Serv Deluxe Fuel Saver for **$16.00** ($2.95) #A351.

DUST MAGNET



If we ever compile a book on *The Old Ways That Were Better Ways*, we will certainly include a chapter on the lambswool duster. This remarkable implement originated, the best we can tell, in 19th-century England where it quickly put the feather-duster to shame. On its own it actually attracts and holds dust like a magnet. The static charge in the lambswool causes dust literally to leap off surfaces where it has accumulated, making this just the thing for dusting bric-a-brac, china, crystal, pictures and other fragile items. When soiled, just wash it in warm soapy water. Let it dry, fluff it out and store it hanging from a conveniently located hole at the end of its handle. We are happy to offer a 20" authentic lambswool duster for **$8.00** ($1.95) #A163.

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attracted to it. They may lick it off their paws or fingers if given the opportunity. Antifreeze will cause death. Some plants are also poisonous and must be considered when bringing a kitten into your house. Consult a good pet book or your plant shop to identify the dangerous species.

In the wild, the motivations behind your cat's behavior are hunger, sex, fear or anger. Cats must hunt for a living, carve out a territory, mate and fight for survival when necessary. These abilities are partially inherited and partially taught by the mother cat's example and instruction. These lessons are continually practiced during kittenhood, adolescence and, indeed, throughout adulthood. These learning/practice behaviors appear to us as play. And vigorous kitten play can be dangerous unless your house is free from hazards. To this add a highly qualified form of affection and dependency and you have a fairly complete picture of the domestic feline. A learning, playing kitten is fearless. If you kittenproof your home you're sure to avoid *cat-tastrophe.*■

The 106th consecutive dog show of The Westminster Kennel Club will take place this year in Madison Square Garden, New York City on February 8 and 9. The show will be open from 8:30 A.M. until 11 P.M.

The 65th annual Championship Cat Show presented by The Empire Cat Club will also be in Madison Square Garden on February 27 and 28. Hours are 10 A.M. to 6 P.M. and there is a discount for senior citizens and children. Tickets for both shows are available at the box office. Don't miss them!

AT HOME WITH PETS

Continued from page 109

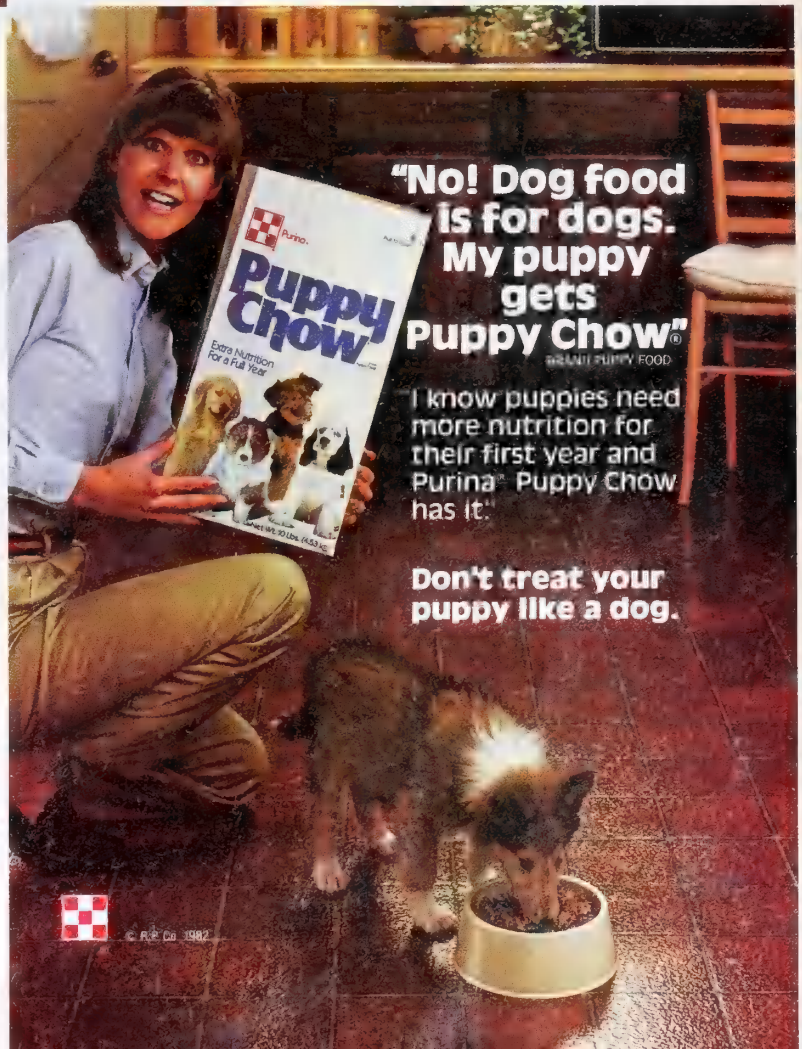
ocuted by plunging his tiny razorlike teeth into the wire. his is true of any electrical device with a wire plugged into wall receptacle.

If there are children in the house they must be made vare of the dangers caused by some of their toys. Bicycles, icycles, skateboards and all other toys with wheels repreit a potential hazard. Do not leave any plastic bags lying ound for the kitten to get into. All plastic bags can cause mediate suffocation.

Often without knowing it, owners of every household aintain a well-stocked supply of poisons. Many household eaners are poisonous to humans as well as to animals. nall animals and children are especially vulnerable to mmon poisons because small doses can make them seriisly ill. Poisons most available for kittens to get into inude lead (as in paints, ceramics, paperweights), petroleum stillates (such as kerosene), detergents, lye, cleansers, othballs, insecticides and all medications including aspi-, sleeping pills, tranquilizers and various cold remedies.

It goes without saying that mind-altering drugs used by mans are lethal in most cases for small animals. All the rious things that are sniffed, from cocaine to glue, can kill kitten or grown cat. It is bad enough to have an animal t at them through carelessness, but it is a cruel and humane crime to feed drugs purposely to an animal.

Keep your kitten out of your garage or basement where might get into antifreeze and all other poisonous fluids ed for your automobile. Antifreeze has an attractive color d sweet taste. Cats, dogs and even small children are



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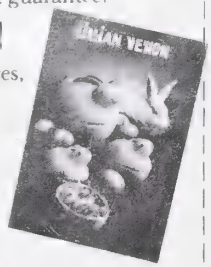
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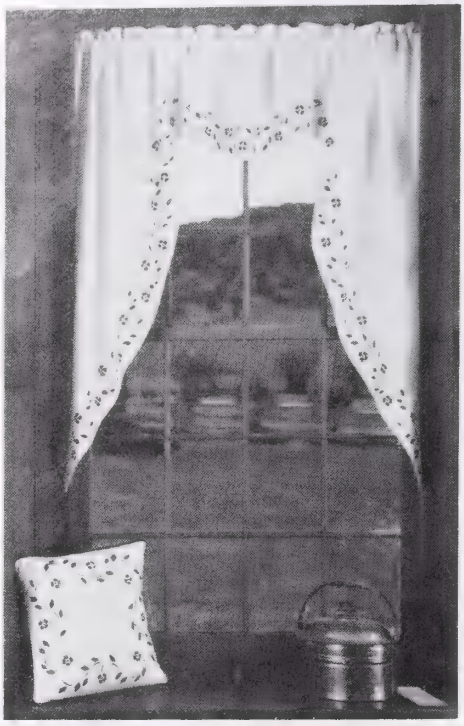
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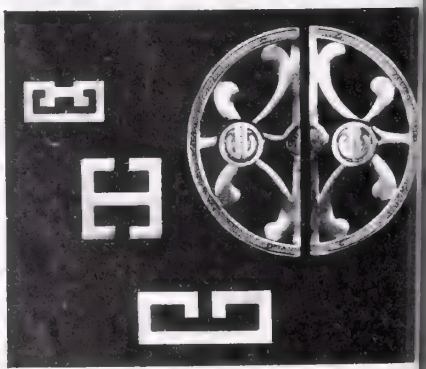
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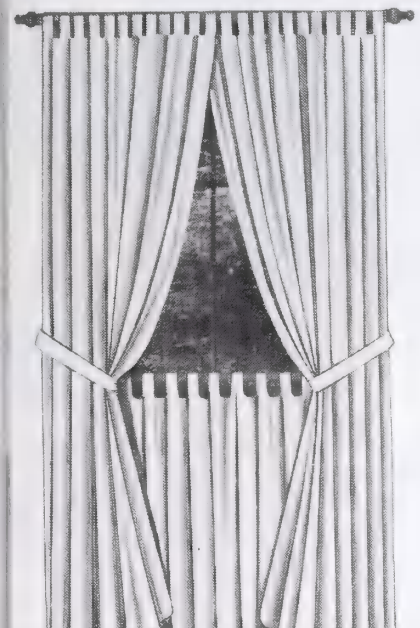


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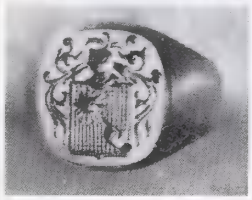
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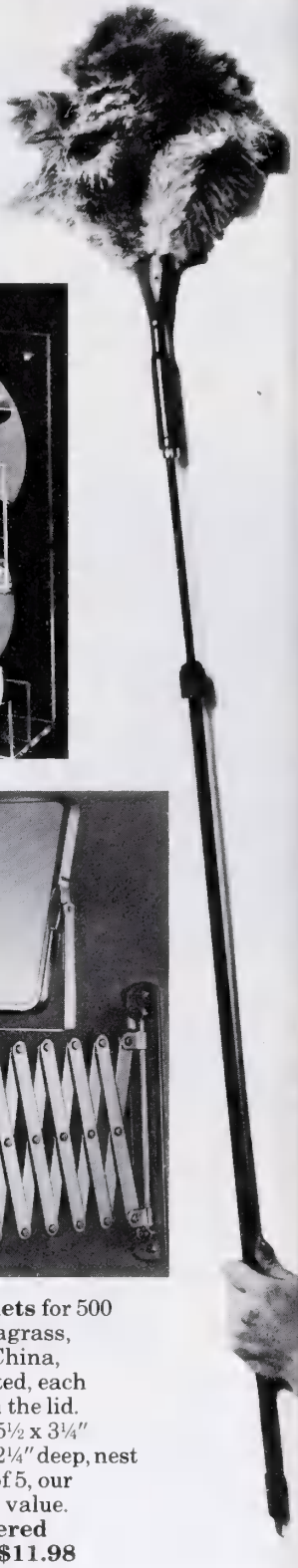
Collectors' cactuses in excellent condition; require minimum maintenance. Clay, handpainted pots measure 6" x 3"; contain three cactuses; arrive planted. Each cactus garden: $18 (includes shipping). Send check or money order; or use M/C or Visa (include account no., exp. date, signature).

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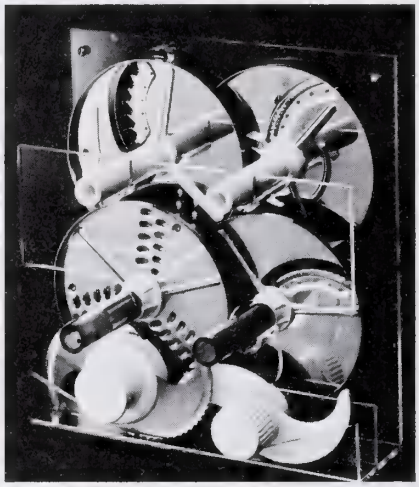
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6266 Brown/ Beige $6.49
6267 Blue/ Green $6.49
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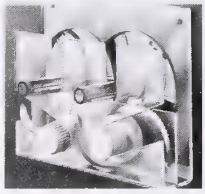


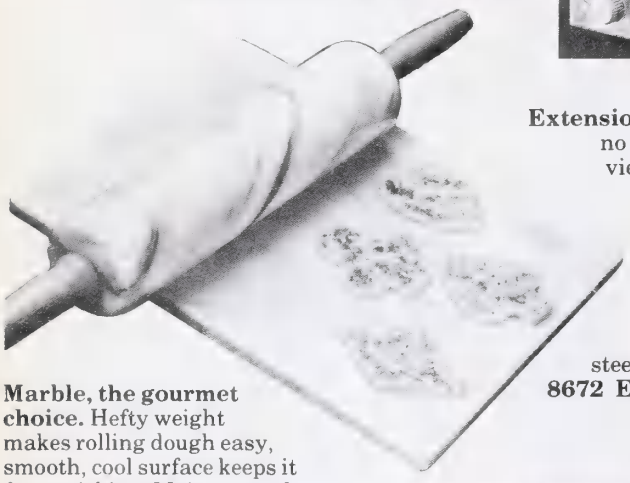
Expanding ostrich plume duster extends from 4′ to 6½′, cleans ceilings, moldings, track lights, chandeliers, neglected corners under sofas and beds. Brown enameled iron pole has hanging loop at its end. Our own import from Italy.
6596 Feather Duster $19.98



Safe storage for food processor tools—Lucite rack holds four discs, two blades, fits most brands. Precision-made patented design is ours alone, protects blades, saves you from sharp edges—any blade removes without dislodging the rest. Stands or hangs, 11x10x3", American-made by Robert Mainly.
5028 Six-blade Processor Tool Rack $19.98

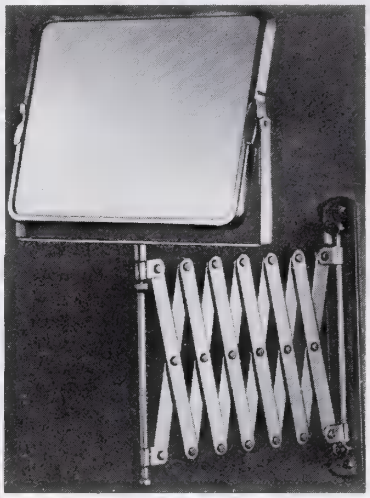
Sale! Four blade holder, made with the same superb crafting. Patented design holds two discs, two blades, 10 x 8⅜ x 2¼". Ours alone, $16 value!
9959 Four-blade Rack $13.98





Marble, the gourmet choice. Hefty weight makes rolling dough easy, smooth, cool surface keeps it from sticking. Moisture and grease don't penetrate, cleans with a damp cloth. Our imports.
5424 Rolling Pin, 5¼ lbs., 18" long, wood handles. **$15.98**
6645 Oblong Server/Pastry Board, 9 x 11 x ⅜". **$9.98**
6690 Both. 1 Set $24.98

Extension mirror comes to YOU—no more straining! 8 x 6" wide view mirror with magnifying flip side is ours alone, has 7-section extension arm—others at this price have only 5. Swivels for best angle and light, extends 30" from wall. Chrome-plated steel folds flat when not in use.
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5 covered baskets for 500 uses! Natural seagrass, hand-woven in China, tightly constructed, each with a handle on the lid. Sizes from 7½ x 5½ x 3¼" deep to 5¼x3¼x2¼" deep, nest for storage. Set of 5, our import, fabulous value.
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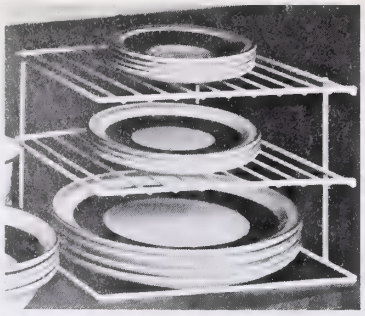
For garlic lovers: stoneware keeper maintains freshness longer, 4½ x 4½" tall. Aluminum press from Italy makes pressing easy, cleanup a snap, 6¼".
7591 Both. 1 Set $9.98
6638 Garlic Keeper $7.98
7590 Garlic Press $2.98

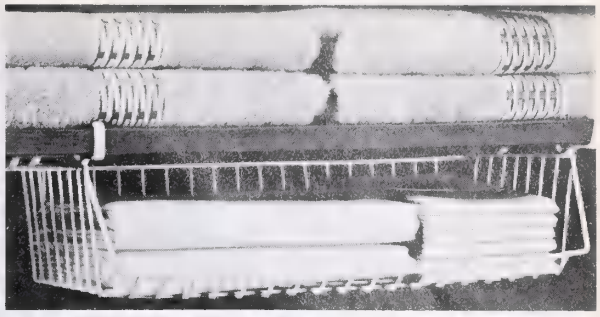
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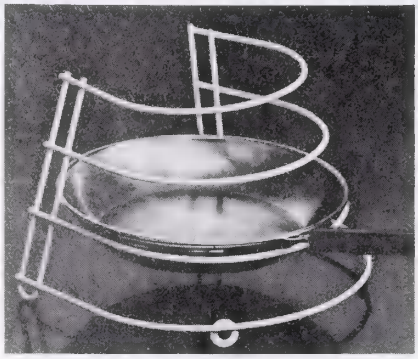
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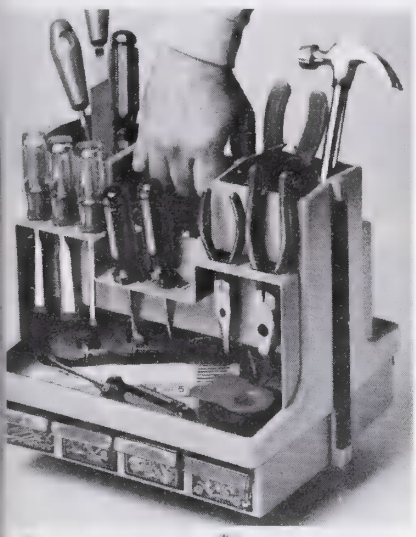




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9318 Corner Rack makes 3 shelves in the space of 1. 7½ x 10 x 10 x 10″, 7½″ tall, white. **$4.98**
2 for $9.50
9707 Undershelf slips on shelf without tools. White, 19¾ x 9¾″, 6″ deep. **$4.98** **2 for $9.50**
6252 Skillet Rack holds 4 from 6½″ to 12″ diameters, to 2½″ deep. White, 8″ tall. **$7.98** **2 for $14.98**
6491 Newspaper Rack, ours alone. Brown, 16 x 12 x 12″ tall, folds flat. **$9.98** **2 for $18.98**







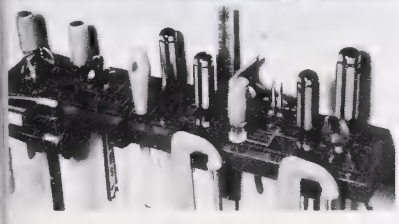
World's best tool organizer—even won a European award for design excellence. Light but tough blue plastic, 6 compartments, 22 cut-outs for every tool you own. 8 acrylic drawers hold nails, screws, small accessories. 12¾ x 11 x 11¾″ tall with carrying handle, our own import from Canada (tools not included).
6237 Tool Organizer $16.98

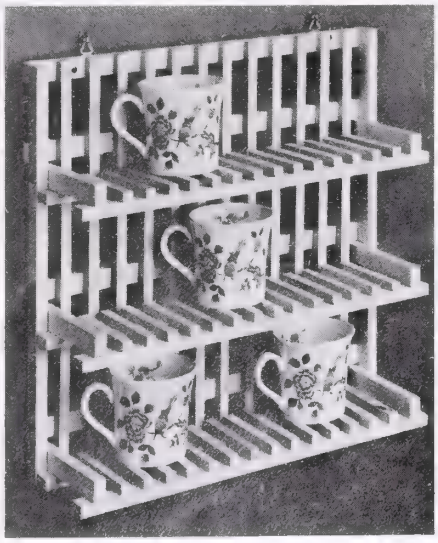
5550 Tool Grid (small view), mounts on the wall, holds over 200 tools—even a saw. Made in Canada as above, same tough blue plastic, 22½ x 5 x 2¼″, great for workshop. **$5.98**



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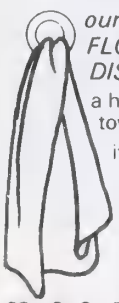


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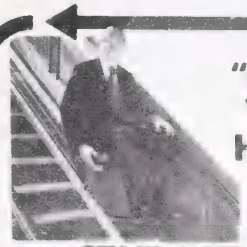
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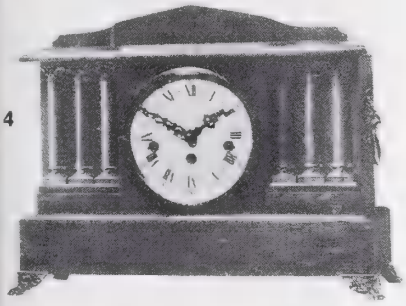
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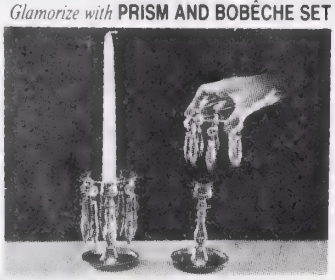
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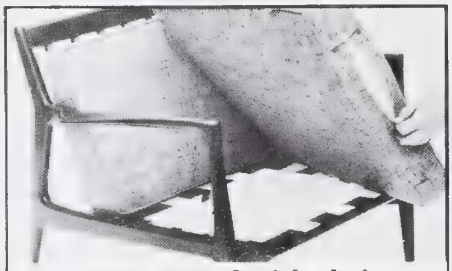
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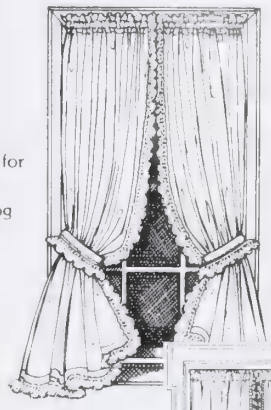


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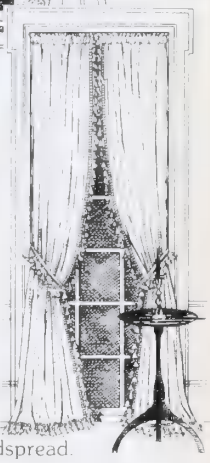
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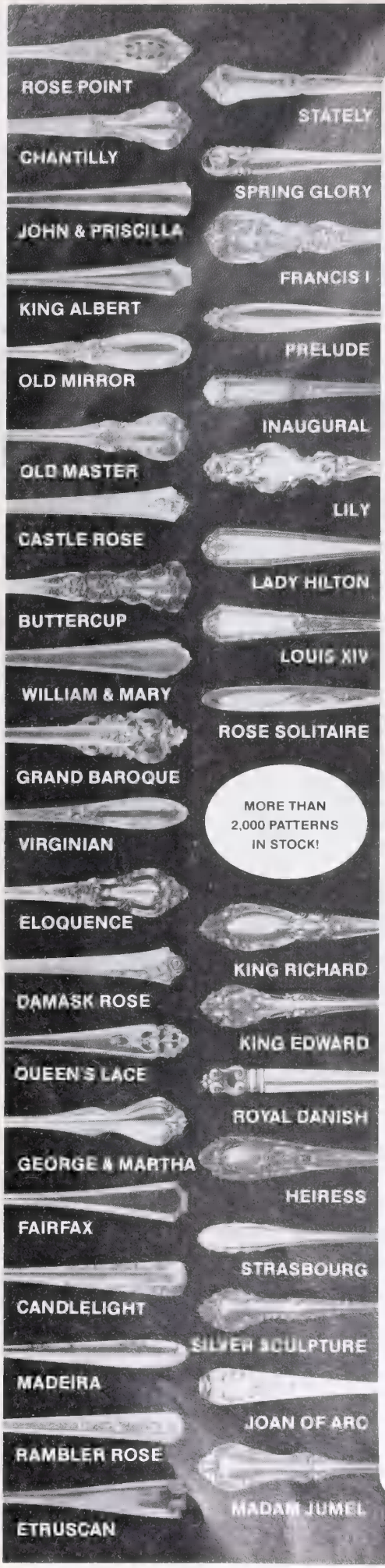


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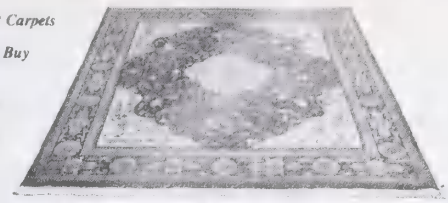
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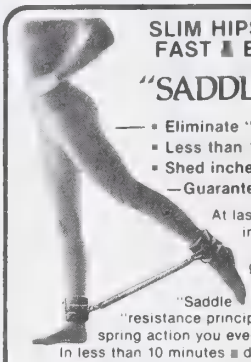


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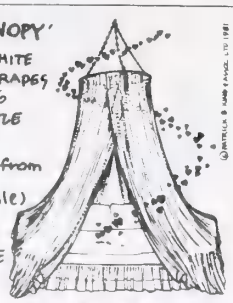
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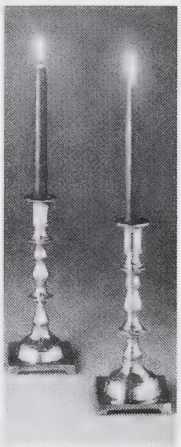
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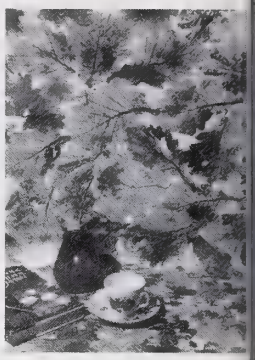
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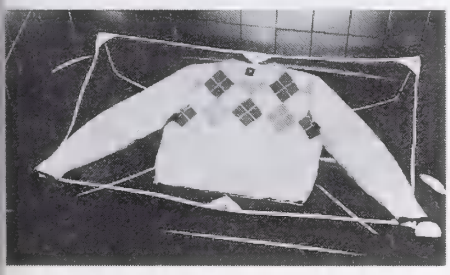
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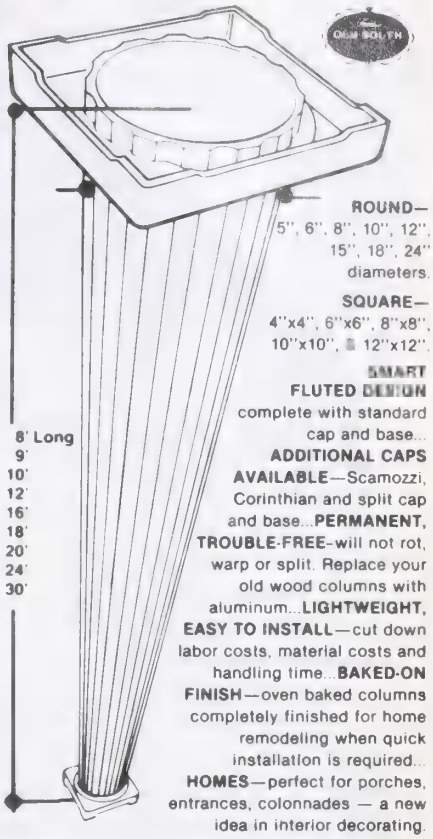
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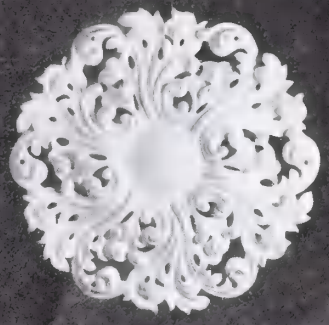
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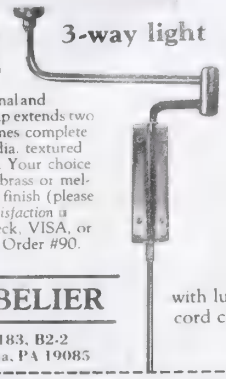
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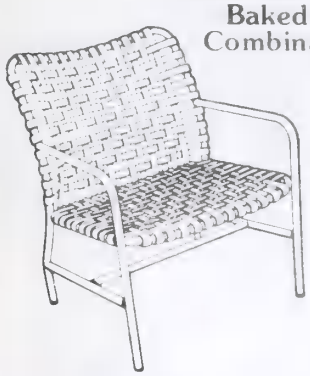
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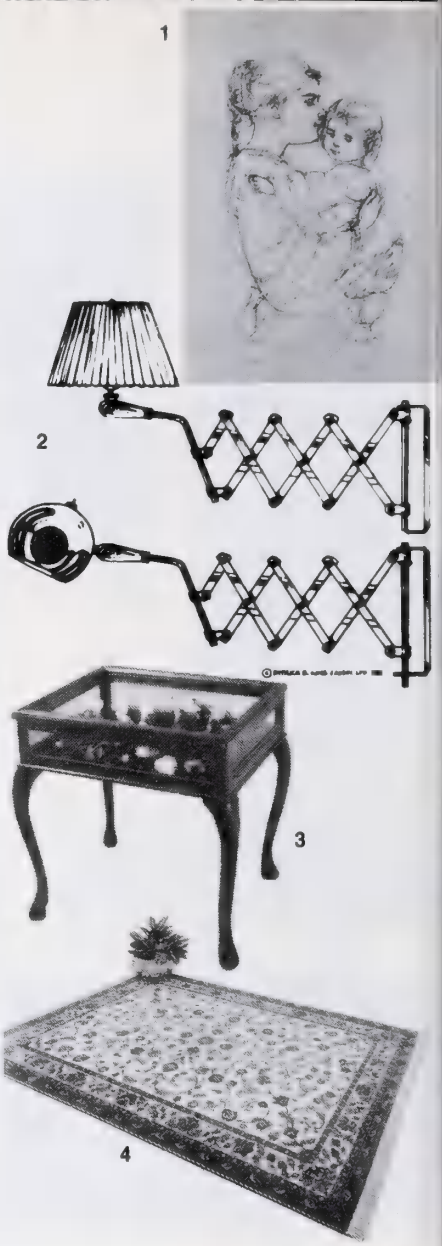
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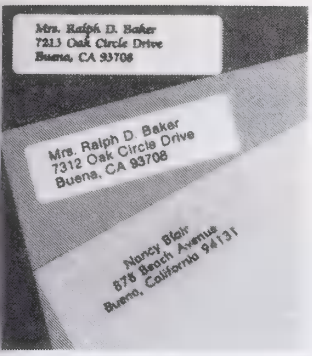
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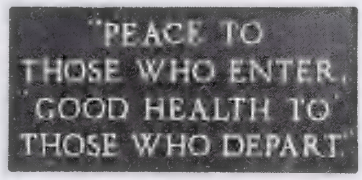
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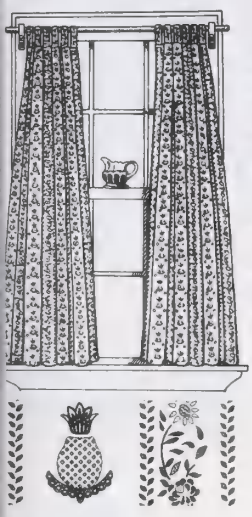
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3



4



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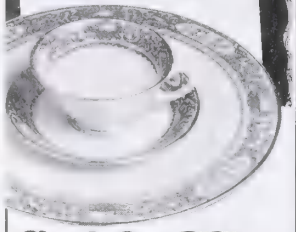
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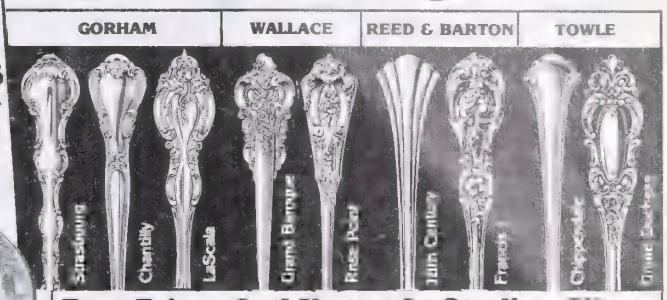
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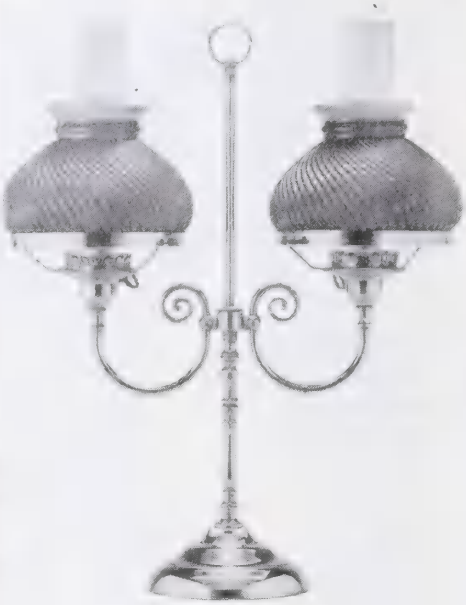
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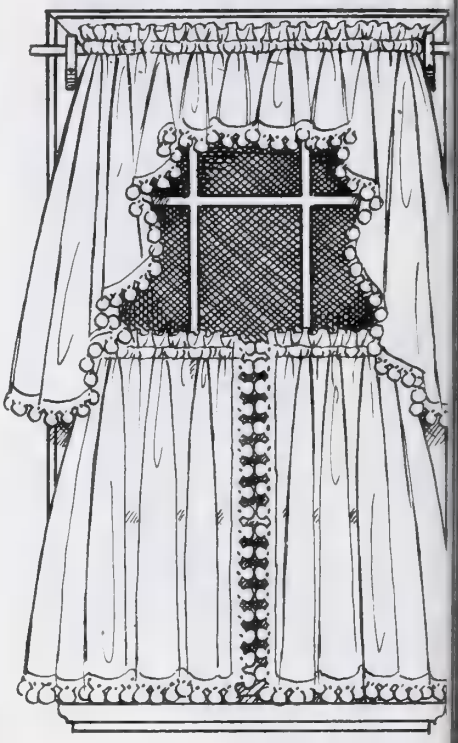
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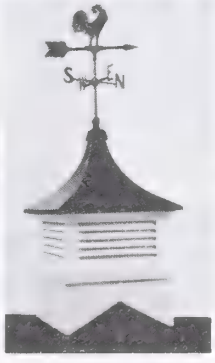
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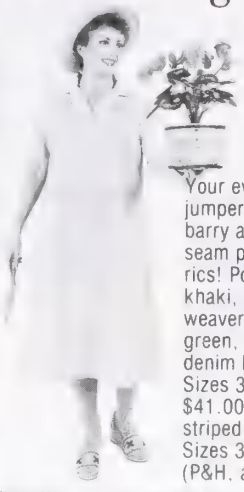
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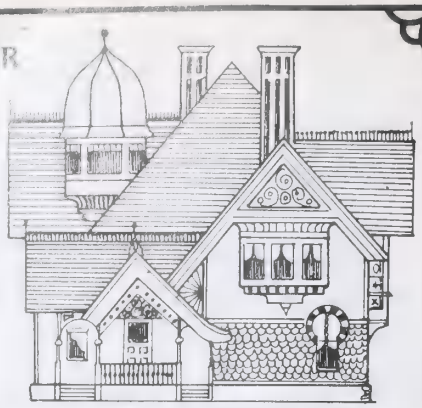
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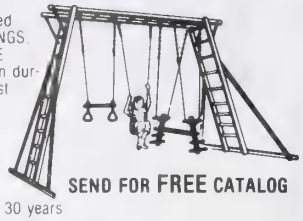
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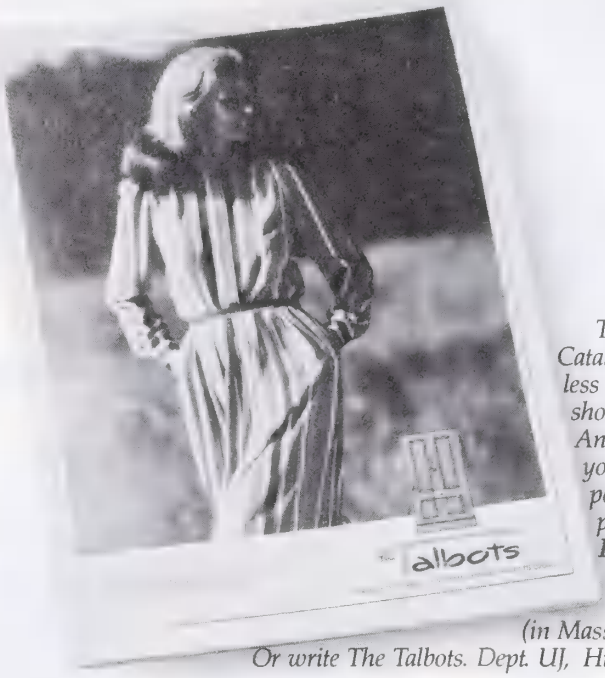
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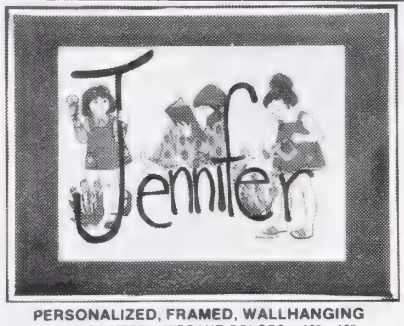


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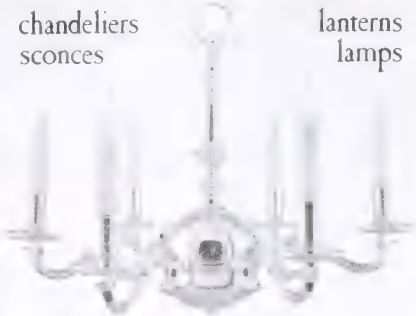
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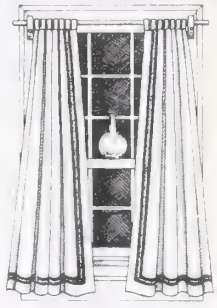
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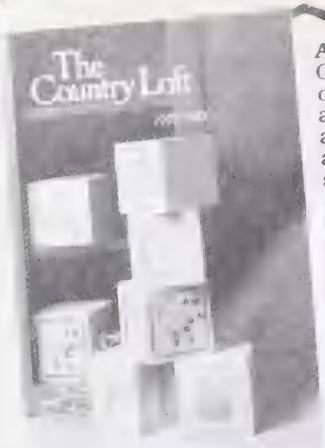
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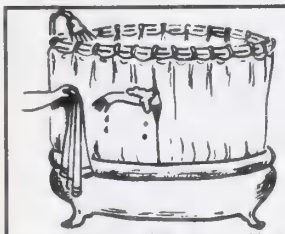
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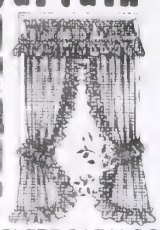
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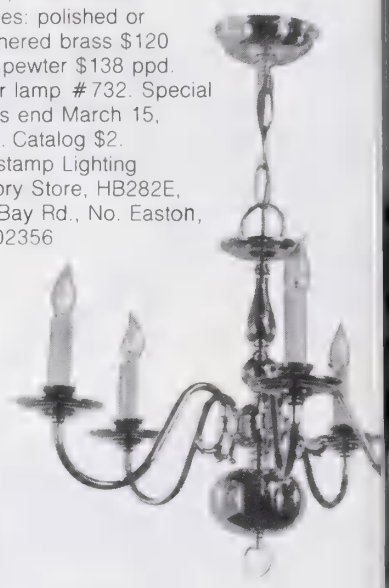
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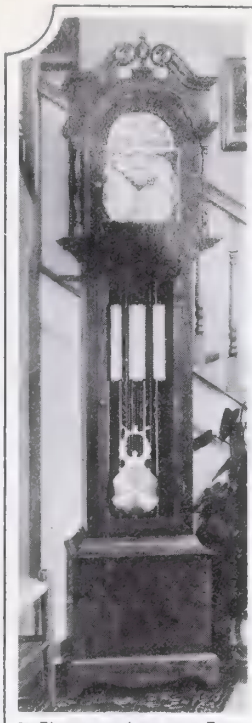
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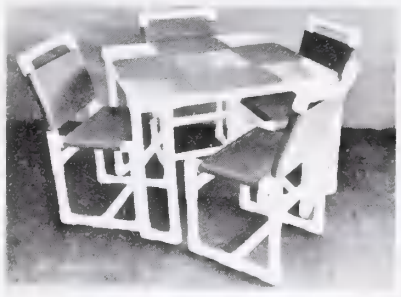
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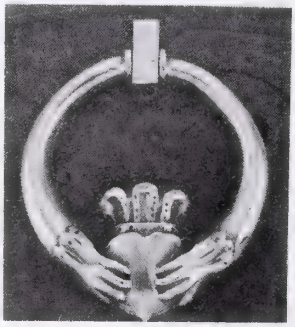
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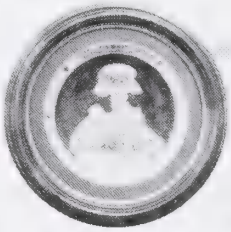


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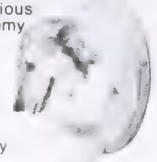
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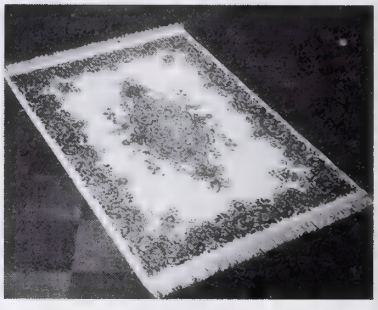


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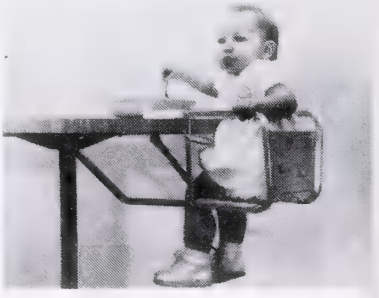
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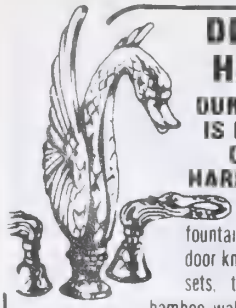
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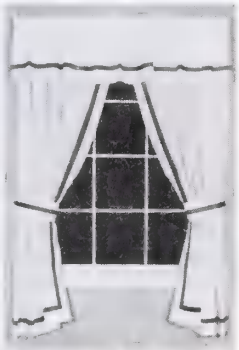
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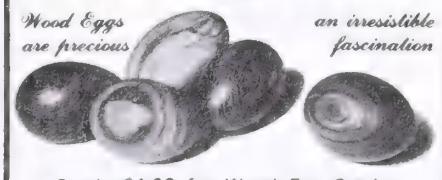
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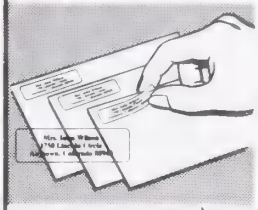
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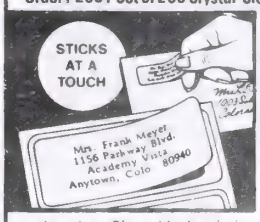
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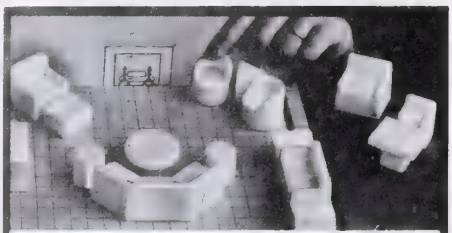
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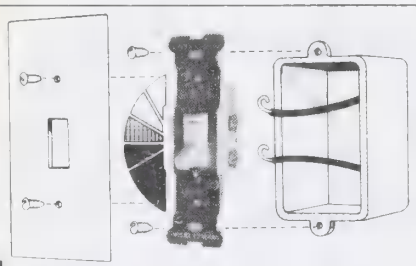
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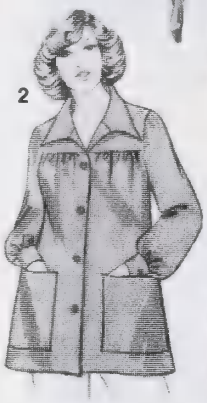
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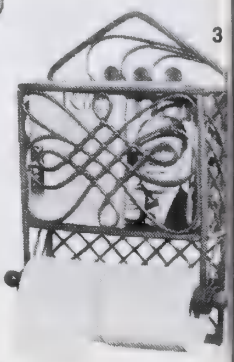
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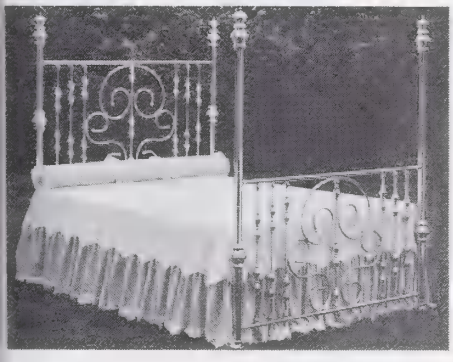
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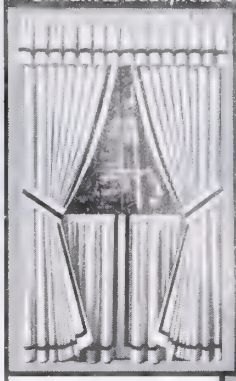
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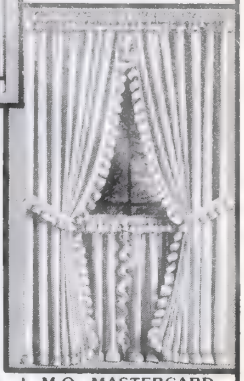
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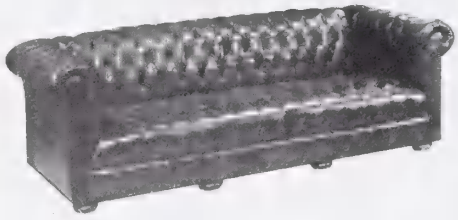
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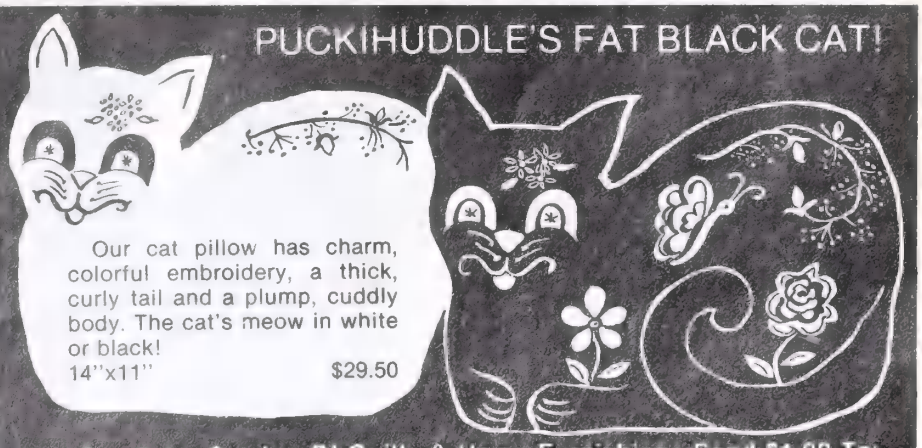
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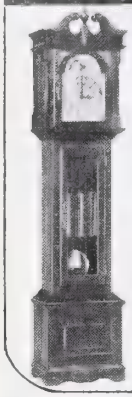


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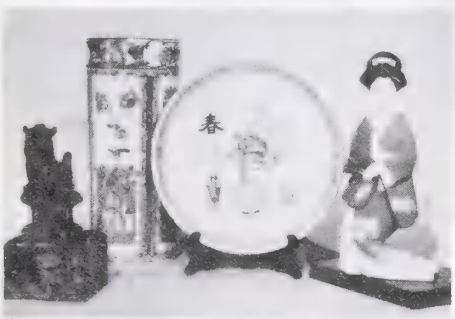
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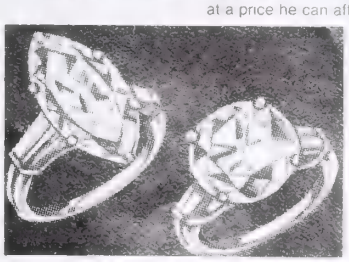
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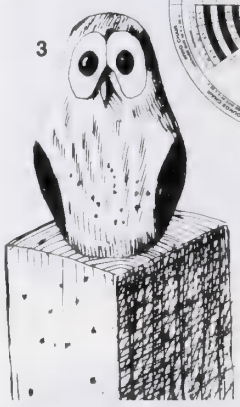
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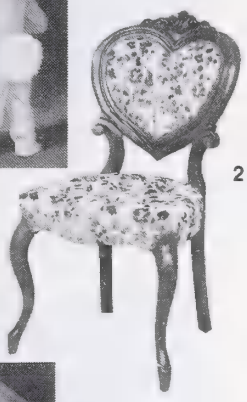
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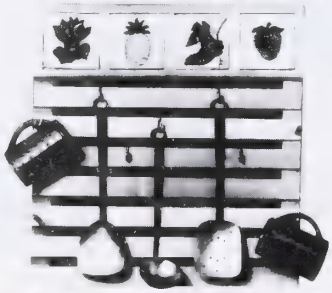
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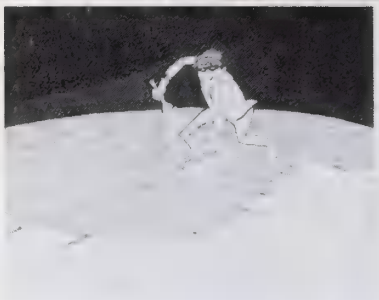
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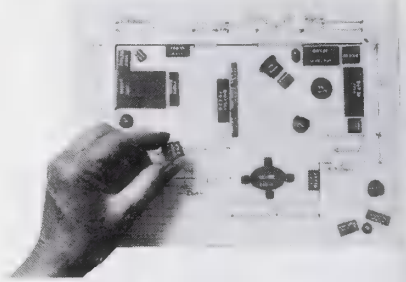
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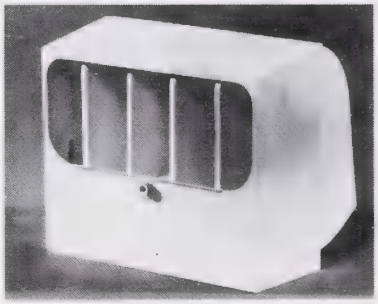
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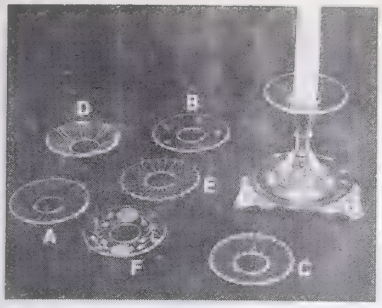
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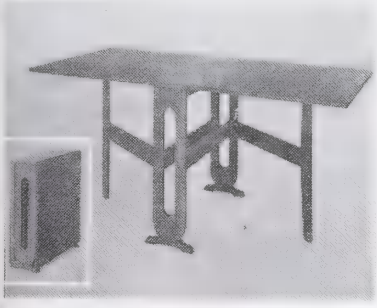
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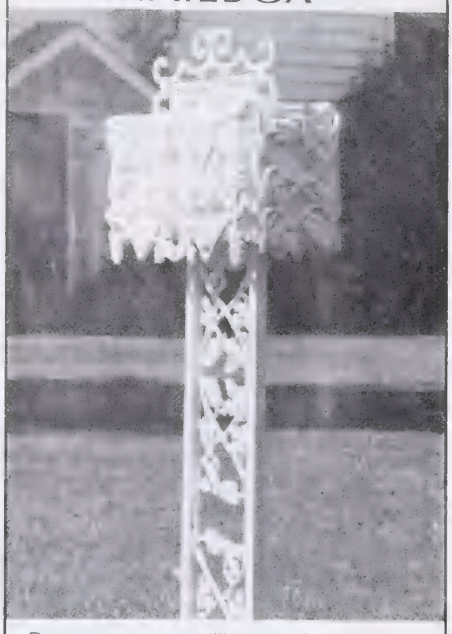
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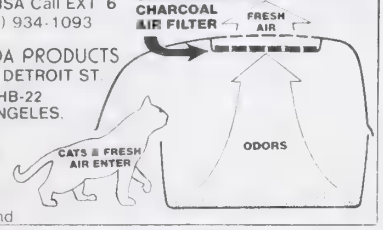
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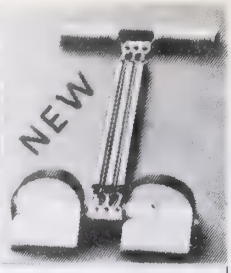
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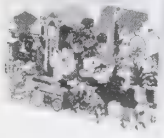
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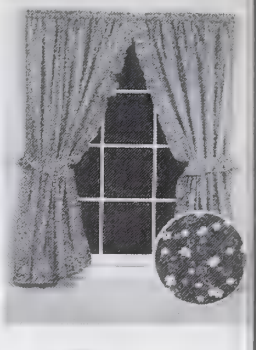
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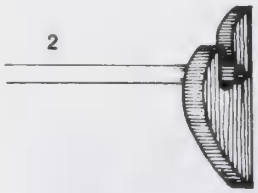
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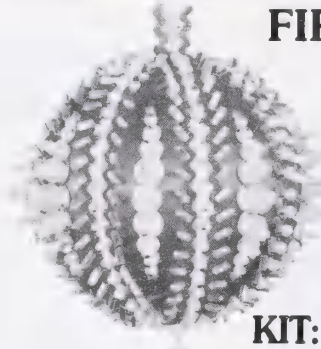
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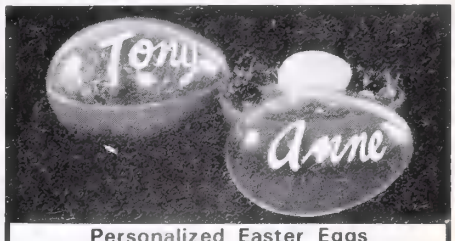


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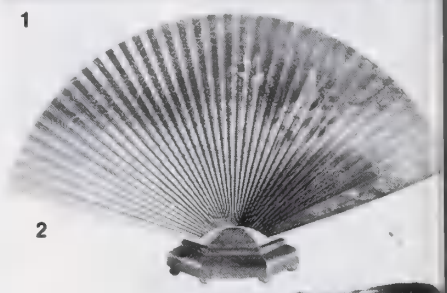
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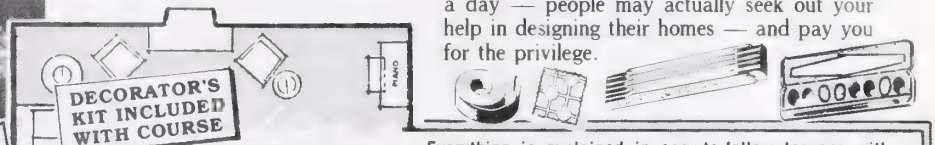
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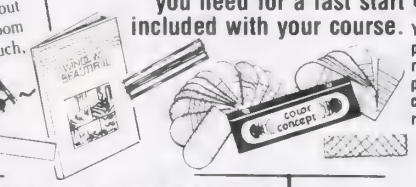
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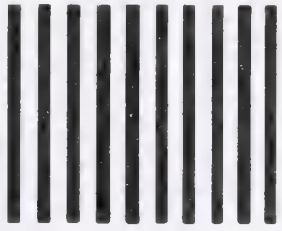
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Addition: On page 93 in our October 1981 issue the ceiling in Clara Hayes Barrett's room was painted by John S. Coles, 20 Whittemore St., Arlington, MA 02174.

HB MARKETPLACE

Page 17: **Hand-dyed purple mohair and brushed wool throw,** 4 by 6 feet plus fringe—Western Maine Weavers (M), Lexington Rd., North New Portland, ME 04961. **Peach throw,** 70 percent mohair, 30 percent worsted, 38 by 55 inches, by Ben Nevis, made in England—Antartex (R), 903 Madison Ave., New York 10021. **Madras peach, lilac, pink plaid throw,** 100 percent wool—Descamps (R), 723 Madison Ave., New York 10021. **Cable knit throw in cream,** 100 percent wool, 63 by 63 inches, by Kalamazoo Valley Afghan and Knit Wool Co.—Carrington (R), 854 Madison Ave., New York 10021.

LIGHT: THE MAGIC DECORATING INGREDIENT

Pages 46–51: **Designer**—Clifford Stanton, 8 Jobs Lane, Southampton, NY 11968. **Tile**—American Olean (M), 1000 Cannon Ave., PO Box 271, Lansdale, PA 194460271. **Rug**—Stark Carpet (T), 979 Third Ave., New York 10022. **Chairs**—Wycombe & Meyer (T), 305 E. 63rd St., New York 10021. **Dining table**—Paul M. Jones (T), 979 Third Ave., New York 10021. **Vertical blinds**—Bamboo Abbot (M), 120 McGaw Dr., Edison, NJ 08837. **Fabric on chair**—#77792.04 Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Lightning fabric on pillow** in Buttercup Multi—China Seas (T), 979 Third Ave., Suite 506, New York 10022. **Saffron Thai silk #SR 710 on loveseat**—I.D. International (T), 979 Third Ave., Suite 919, New York 10022. **Painting** of Willem de Kooning by John MacWhinnie—The Marlborough Gallery (R), 40 W. 57th St., New York 10022. **Antiques and accessories throughout**—Stanton Antiques (R), 8 Jobs Lane, Southampton, NY 11968.

Pages 48 and 49: **Sofa**—Lewis Mittman (T), 214 E. 52nd St., New York 10022. **Chairs**—Wycombe & Meyer (T), 305 E. 63rd St., New York 10021. **Pichawai painting** puchased in India.

Pages 50 and 51: **Bed**—Lewis Mittman (T), 214 E. 52nd St., New York 10022. **Fabric** #9-9865-43—Westgate Fabric (T), 979 Third Ave., New York 10022. **Raffia-wrapped table**—Paul M. Jones (T), 979 Third Ave., New York 10021. **Drapery fabric** #3825—Stroheim & Romann (T), 155 E. 56th St., New York 10022. **Pillow covers,** Martex king-size flat in coral—Sheets and Co. (R), 89 Main St., Southampton, NY 11968.

WINDOW ON THE WORLD

Pages 52 and 53: **Interior designer**—Melanie Kahane Assoc., 251 E. 61st St., New York 10021. **Greenhouse window**—Lord & Burnham (R), Irvington, NY 10533. **Carpet throughout**—Stark Carpet (T), 979 Third Ave., New York 10022. **Large chaise, swivel lounge chair**—Timpa (T), 330 E. 75th St., New York 10021. **Beacon tub chairs, Christopher Lloyd floor lamps**—LCS (T), 1059 Third Ave., New York 10021. **Antique Thai Chow table**—Roe Kasian (T), 410 E. 16th St., New York 10011. **Antique garden seat, plates**—China Importing (T), 116 E. 28th St., New York 10016. **Madeleine fabric on chaise**—Clarence House (T), 40 E. 57th St., New York 10022. **Anet fabric on large chairs and pillows**—Connaissance (T), 979 Third Ave., New York 10022. **Maja purple fabric on pillows**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Terra-cotta and wood figures in glass vitrines**—Olivieri (R), 306 E. 61st St., New York 10021. **Plants, flowers**—Renny (R), 27 E. 62nd St., New York 10021. **Interior painting**—Alpine Painting (R), 5 Vista Way, Port Washington, NY 11050.

Pages 54 and 55: **Sofa, lounge chairs**—Timba (T), 330 E. 75th St., New York 10021. **Faux bamboo chairs**—ABCO Fine Furniture (T), 503 E. 72nd St., New York 10021. **Chinese red lacquer tables**—Paul M. Jones (T), 979 Third Ave., New York 10022. **Wall sconces**—Nesle (T), 151 E. 57th St., New York 10022. **Mirror screens**—I Schwartz Glass & Mirror (T), 412 E. 59th St., New York 10022. **Regency table**—Florian Papp (T), 960 Madison Ave., New York 10021. **Table lamps**—Joseph Richter (T), 249 E. 57th St., New York 10022. **Madeleine fabric on sofa and chairs**—Clarence House (T), 40 E. 57th St., New York 10022. **Axis fabrics on lounge chairs**—Tressard Fabrics (T), 979 Third Ave., New York 10022.

Page 56: **Dining table**—Don Ruseau (T), 413 E. 53rd St., New York 10022. **Dining chairs**—ABCO Fine Furniture (T), 503 E. 72nd St., New York 10021. **Glass sculpture:** Head of a Young Indian Girl by Pascal—Pascal, 605 North Elm Dr., Beverly Hills 90210. **Portrait of a Boy,** 18th century—W. H. Potts Antiques (T), 979 Third Ave., New York 10022. **Flat silver**—Towle Silversmiths (M), PO Box 111, Newbury, MA 01950.

Page 57: **Upholstered walls, draperies, bed treatment, tablecloth**—Celia Roth (T), 244 E. 84th St., New York 10028. **Fabric for draperies, bed treatment**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Tablecloth fabric**—David & Dash (T), 201 E. 56th St., New York 10022. **Custom four-poster bed**—Telesca-Heyman (T), 304 E. 94th St., New York 10028. **Lamps**—Joseph Richter (T), 249 E. 57th St., New York 10022.

CONTEMPORARY AND TRADITIONAL IN HARMONY

Pages 60 and 61: **Architect**—Hugh Newell Jacobsen, 1427 27th St. NW, Washington, DC 20007. **Rug in Oxford White**—Stark Carpet (T), 979 Third Ave., New York 10022. **Sofas**—The Design Store, 1258 Wisconsin Ave., Washington, DC 20007. **Chairs**—The Door Store (R), 3140 M St. NW, Washington, DC 20007. **Coffee table**—Atelier International (T), 595 Madison Ave., New York 10022. **Floor lamps with round base**—Koch and Lowy (M), 940 Third Ave., New York 10022. **Floor lamps with legs at right angle at base**—Cedric Hartman (M), PO Box 3842, Omaha, NE 68103. **Down lights**—Edison Price (M), 409 E. 60th St., New York 10022. **Pillow fabrics**—Knoll Textiles, (T), 655 Madison Ave., New York 10021. **Lilac mohair throw**—Antartex (R), PO Box 1, Route 20, New Lebanon, NY 12125. **Pottery on coffee table**—Gordon Foster (R), 1326A Third Ave., New York 10021. **Flowers**—Murdoch Gardens (R), 4 N. Washington St., Easton, MD 21601.

Page 62: **Kitchen chairs**—Scan (M), 4301 Connecticut Ave. NW, Washington, DC 20007. **Bedspread**—Nantucket Looms (R), 16 Main St., Nantucket, MA 02554.

Page 63: **Piano**—Steinway & Sons (R), 109 W. 57th St., New York 10019.

DECORATING AT RETAIL

Pages 64 and 65: **All furnishings** (unless otherwise indicated) available by mail from the Spiegel Spring 1982 catalog (*)—Spiegel (MO), PO Box 6340, Chicago 60680; (800) 523-3090 toll free; in Pennsylvania, call (800) 562-6930. **ZipFlip TM daybed** (*p. 279) makes kingsize bed or two twin beds when mattresses are unzipped; daybed closed, 77 by 39 by 24 inches high; unit comes with four **pillows**—two 14 inches round; two 24 by 15 inches oblong, with removable covers. **Ottoman,** (*p. 280) from contemporary modular seating and sold separately; webbed construction supports semi-attached, 1-piece cushion plumped with foam; padded base, 32 by 32 by 17 inches high, $109.50. **Screen** (*p. 294) three with 18-by-72-inch panels, in burnt tortoise finish. **Rattan chest** (*p. 295), each 36 by 20 by 20 inches high, with sturdy wood frame. Perennial Gardens fabric in peach, 100-percent cotton, Scotchgarded, $30 per yard—Fabriayz (M), 41 Madison Ave., New York 10010. **Boxes Indian cotton braid rug** in rose/green—Stark Carpet (T), 979 Third Ave., New York 10022. **Painted wooden duck,** $115; **peach-colored vase,** $48—Soovia Janis (M), 225 Fifth Ave., New York 10010. **Purple vase,** $300; hand-painted **peach box,** $350, **ceramic bowl** (holding apples), **stand** (not shown), $500—Ambience (T), 979 Third Ave., New York 10022. **Wall paint**—Sherwin-Williams (M), 185 Moonachie Rd., Moonachie, NJ 07070. **Metal tent lamp** (*p. 312), 42 inches high, in brass or chrome with adjustable goose neck tubing, $49.95. **Handmade bamboo basket** (*p. 278), hand-carved stained wood bird handle, 12-inch diameter, 14 inches high including handle, $31.95. **Dining chairs** (*p. 279): **armchair,** $229; **Pinstripe fabric on seats,** 100 percent cotton, Scotchgarded—P. Kaufmann (T), 261 Fifth Ave., New York 10016. **Hibiscus glasses in pink frosted glass: water,** $14 each, **wine** $13 each—Taitù (M), 2150 Irving Blvd., Dallas 75207; write or call (214) 742-8805 for availability. **Shell dinner plates** $25 each, **cabbage plates: salad,** $15 each, **dinner** $29.50 each; **Ascot flatware,** five-piece place setting $40, all designed by Larry Laslo—Mikasa (M), 41 Madison Ave., New York 10010. **Waltham Solid line fabric for tablecloth,** 51-percent linen, 49-percent cotton, $4.25 per yard—Covington Fabric (M), 267 Fifth Ave., New York 10001.

BIG SKY HOUSE

Pages 74–79: **Architect**—Ralph F. Rutter of Rutter Architect & Design, PO Box 3059, Ketchum, ID 83340. **Designer**—Robert Helton, PO Box 3059, Ketchum, ID 83340. **Dining table, cabinetry throughout**—Royce T. Milaskey (T), PO Box 1287, Ketchum, ID 83340. **Dishes, wineglasses, baskets, pillows**—Michele Antiques (R), Trail Creek Village, Sun Valley, ID 83353. **Placemats, napkins**—The Picket Fence (R), 560 E. Ave. N., Sun Valley, ID 83353.

A HANDMADE ADOBE

Pages 80–85: **Antique kilim rug pillows on window seat**—Charles Stulberg Gallery (R), 511 East Ave., N Ketchum, ID 83340. **Indian artifacts**—Kiva Gallery (R), Sun Valley, ID 83353. **Flowers**—The Under Takers (R), PO Box 659, Sun Valley, ID 83353.

HEMINGWAY PICNIC

Page 87: **Caterer**—Russell Armstrong of Chez Russell, Sun Valley, ID 83353. **Accessories**—The Undertakers (R), PO Box 659, Sun Valley, ID 83353.

POTLUCK PICNIC IN STANLEY, IDAHO

Pages 88 to 91: **Floral, fruit and picnic table arrangements**—John Carpenter of House of Flowers (R), 107 E. Idaho St., Boise, ID 83702. **Table settings**—Tallerikin (R), Elkhorn, Sun Valley, ID 83353. **Bronze and welded sculptures, Indian and cowboy mannequins**—Idaho Artisans (R), 122 N. Eight St., Ketchum, ID 83702. **Picnic dishes**—The Moveable Feast (R), 420 Edgemont St., Boise, ID 83706 and the guests who brought their own special dishes. **Wines**—Ste. Chapelle Vineyards, Caldwell, ID 83605.

KITCHEN GEAR

Page 100: **Simmer pot with glazed interior**—Litton (M), 400 Shelard Plaza S., Minneapolis 55426. **Electric drip coffee maker** with three grinds, in white only, $169.99—Toshiba (M), 82 Totowa Rd., Wayne, NJ 07470. **Five-quart dough mixing bowl,** $10; **4½ quart** $9, in red, blue, white, mocha, butter, almond; kit also available with mixing/measuring pitcher, spatula, natural bristle brush—Hammarplast (M), 315 E. 65th St., New York 10021; attention: Adelle Mitchell, P. R. **Electric popcorn machine** with see-through lid, in almond—Hamilton Beach (M); contact Zigman-Joseph Skeen Assoc., 7 E. 48th St., New York 10017.

GARDEN GUIDE

Page 107: **Addresses**—Geo. W. Park Seed Co., Dept. HB, PO Box 31, Greenwood, SC 29647. Earl May Seed & Nursery, Dept. HB, 208 N. Elm, Shenandoah, IA 51603. Jackson & Perkins, Medford, OR 97501. Stokes Seeds, 2052 Stokes Bldg., Buffalo, NY 14240. W. Atlee Burpee, Dept. HB, 300 Park Ave., Warminster, PA 18991. Henry Field Seed & Nursery, Dept. HB, 407 Sycamore, Shenandoah, IA 51602 ■

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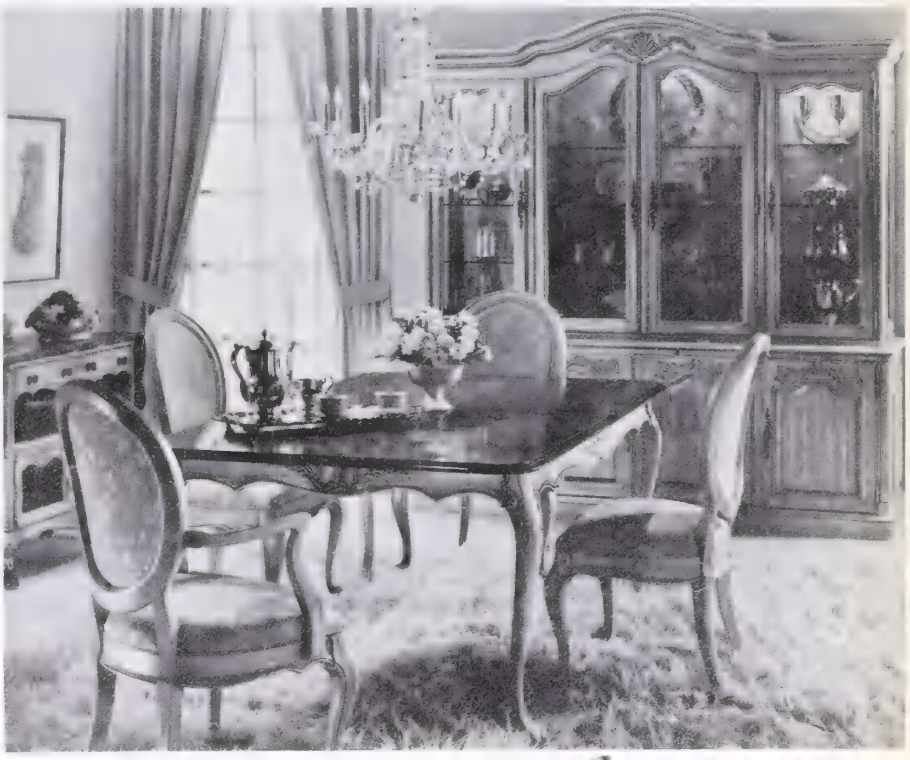
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BEAUTY

Continued from page 33

Q How long is the life of perfume in the bottle?

A: It depends on a lot of things, just like wine. Though perfume is made to be tough, it is still a vulnerable product. Sunlight will affect it and so will extremes of heat and cold. Oxygen can turn a fragrance, too. That's why the stopper is such an important part of the design of a bottle. Perfume has a life of about three years after the bottle has been opened but I find that the best way to buy it is in quantities of about *a year's worth at a time.* My perfume comes only in quarter ounces, which I hope makes this point.

Q Where does cologne fit in?

A: Women who use perfume with a lavish hand usually refine their selection to two or three at the most and squander with cologne. It's lighter and less expensive so you can indulge without suffocating everyone you come in contact with. No one would dream of using perfume this way. And since perfume is a luxury, a small, modest bottle doesn't seem like an extravagance when you replenish your dressing table.

Q What is the best way to wear perfume?

A: I don't think that perfume should be applied to clothing or to furs. Your clothes, your scarves, gloves and furs will of themselves absorb a fragrance you tend to wear all the time. Perfume could stain, and sunlight on fabric that has been stained might further damage the cloth.

Q Is there an "etiquette" of fragrance?

A: So few women realize what a physical impact fragrance has on the people around them. If someone doesn't care for the scent you've chosen it's only a matter of simple courtesy not to wear that fragrance with them. Natural ingredients may bother one person and absolutely impassion another. Perfume is meant to delight and enhance both the wearer and those close to her.

Q What have your rewards been representing this scent?

A: I'm Italian and I celebrate the earthy appetite for food and fragrance Italians adore. This project has been a pleasure for me from start to finish. I just hope I can inspire other women to enhance their lives with this simple, eternal miracle—perfume.■

The photograph of Miss Loren is surrounded by antique-designed sterling-silver perfume flacons new last year. Each is small enough to tuck inside a pocket or purse.

Virginia Slims remembers the home appliance center of 1902.





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You've come a long way, baby.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

gular: 8 mg "tar," 0.6 mg nicotine—Menthol: 9 mg "tar," 7 mg nicotine av. per cigarette, FTC Report Mar.'81

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A table perfect for intimate dining or a friendly game is this split pedestal from Bantry Bay. With two apron leaves, it expands to seat six. Most pieces in this handsome collection are available in both a dark and light finish.





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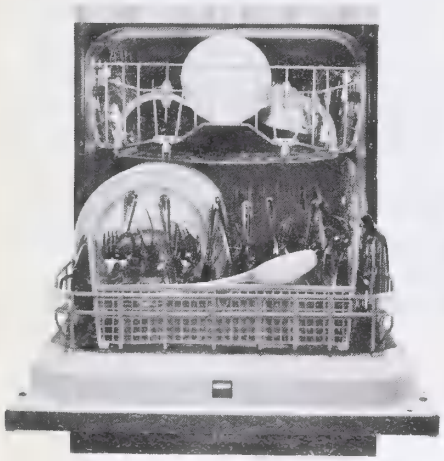
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HOUSE BEAUTIFUL

Volume 124, Number 3, March 1982

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On the cover: *Unabashedly delicate in its pastel pinks, multicolored floral fabrics and pale carpeting, this living room still manages to impart the vitality of the great outdoors. Created for the Mansion in October Showcase in Convent Station, New Jersey, New York designer Susan Zises Green chose forceful, physical elements—Palladian windows defined in black, country-rugged brick wall, beamed ceiling molding—and energized with clusters of color. For more on important color decisions, turn to page 11. Flowers, ZeZe; photograph, James Levin.*

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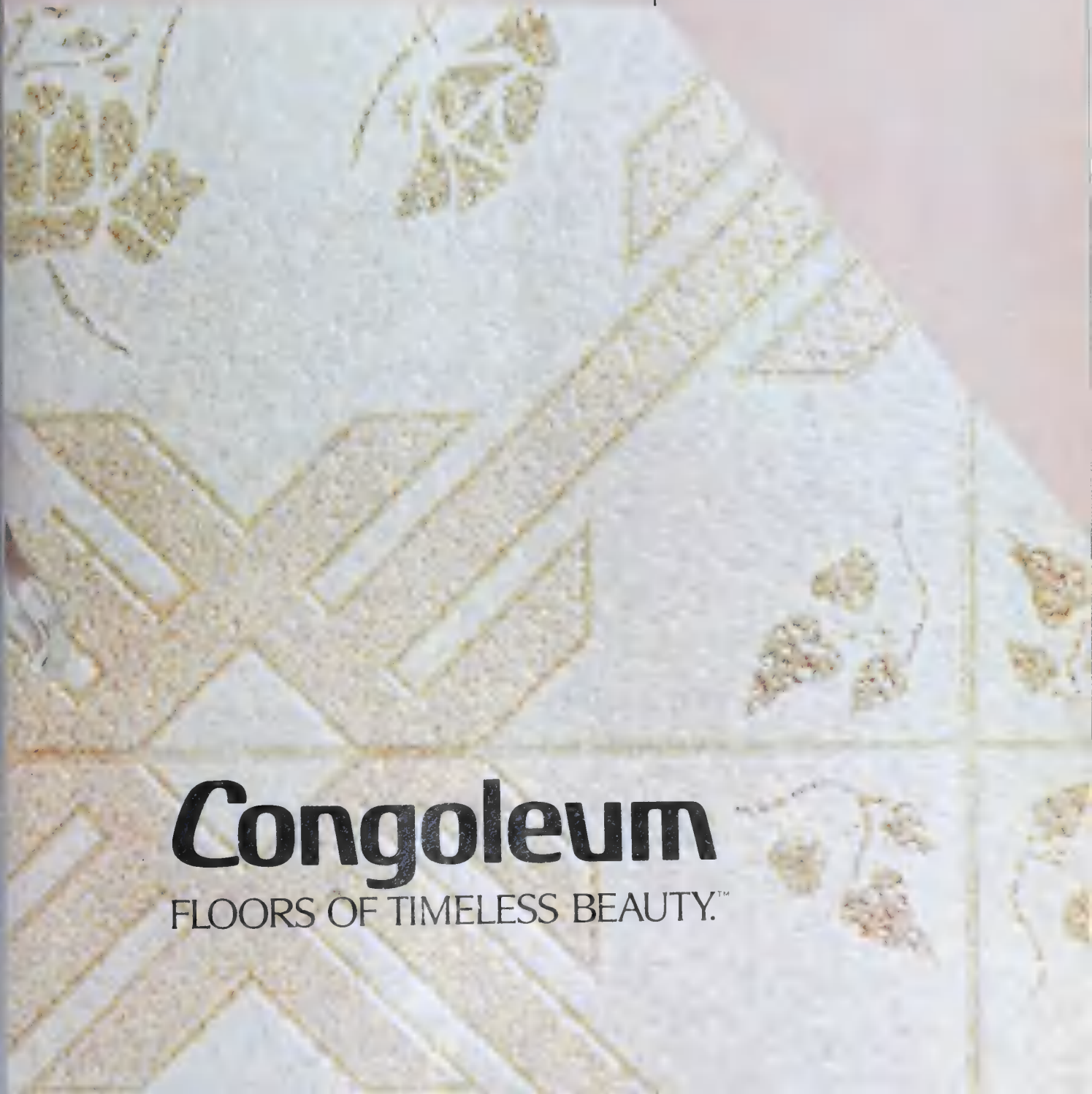




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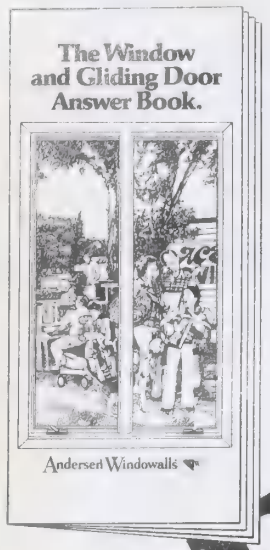
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THINKING ALOUD

"Make your bath one of the important pleasure points of your home"



LILO RAYMOND

Some societies have known for centuries what most Americans have only recently discovered—the pleasures of the bath.

Historically speaking, it would seem that luxurious bathing suggested a certain decadence. The Romans were so preoccupied with the custom that they brought their libraries and museums to the bathhouse—and look what happened to Rome!

On the other hand, the Renaissance, with all its progress, focused on the mind and left the body largely unwashed. And the upright (and uptight) Victorians turned bathing into a test of moral fortitude. Cleanliness was considered next to godliness, and the just-invented cold shower became the soul purifier.

But the Japanese, whom we all know are both inventive and industrious, have long understood the salubrious effect of long immersion in warm, soothing baths, and now this Far Eastern custom is an accepted and desirable practice here. The hot tub, the whirlpool bath—both in private and public places—are making it easier for Americans to relax both their minds and their bodies.

And as the bath becomes a place to linger longer, the aesthetics of that personal room add immensely to the overall feeling of pleasure and peace. In this issue, we bring you 10 pages of baths that appeal in this special way. The bathroom is the number one room Americans remodel; and some of the sophisticated new designs make possible a whole new dimension in decorating.

But even if you can't remodel right now, you can create a sense of luxury with such things as extra thick, oversized bath towels, an abundance of mirrors, beautiful hand-painted fabric (teamed with a vinyl liner) for a shower curtain and lots of baskets to hold scented soaps, natural sponges and accessories.

And plants—oh, how they can dress up a bathroom, and how they thrive in all that steam! Recently, on a trip to Mexico, I enjoyed the pleasure of an outside shower with a fantastic view. Green plants and vines provided a private screen and the feeling of being in a secluded jungle garden. Most climates don't allow that kind of special decor, but the ingenious use of hanging plants is a worthy idea. If your bath doesn't permit a genuine outdoor exposure, at least try for a view or a skylight, so that you're taking advantage of sunlight and stars at night.

All this adds up to one super suggestion. I think you deserve to pamper yourself (and your family) and a great way to do it is to make your bath one of the important pleasure points of your home.■

JoAnn Barwick

JoAnn Barwick
Editor



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DECORATING DIARY

If the heart of the house is the kitchen, then the heartbeat itself is the kitchen table

Almost everyone will agree that the true heart of the house is the kitchen. That said, it follows that the "heartbeat" is in the form of the kitchen table or work-top. Like a force of nature, one feels irresistibly drawn to this center; whether chopping or grating, kneading, or observing and encouraging someone else at work, we're building the memories from which each household draws its joy. Being a firm believer that use is beauty, I'm convinced that the attraction people feel for their tools and workspaces has to do with the powerful associations they've made while work is being done. Let me be more specific. I bake. My marble slab is one of my favorite possessions, partly having to do with the pride I take in my cakes and breads. The slab is incorporated into a butcher-block work island in my kitchen so that I can move freely from one task to another: rolling pastry on the cool marble on one side, creaming together butter and flour in a bowl on the non-skidding wood side. The marble is a handsomely veined polished texture in my kitchen. It's nothing out of the ordinary but it looks good to me. So do the work-tops at right. Each reflects the style of its owner. And each takes the hottest pan, is pleasant to work on, mellowing beautifully or maintaining its clean good looks. Work surfaces have evolved from the purely utilitarian kitchen table to a variety of freestanding or integrated forms for both work and dining. Even the smallest or the most cramped kitchens can afford the luxury of more work space as clever manufacturers design work-tops that roll around on casters. That you *can* take it with you being very much the point.

Each of these three has a distinctive flavor. Despite its age, this authentic butcher's block (*top*), with its wooden tiles made over 200 years ago, glows with work. The fats of the meats prepared on its surface have oiled the cracks in the tile's surfaces until they gleam. Used every day for food preparation and dining, it is part of a kitchen near Avignon. Below it at left is a modern classic: a dining table of ceramic tile makes it suitable for pastry preparation as well as dining. At right an old-fashioned pine keeping-room table with storage drawers—originally designed for one- and two-room houses whose furniture had to meet a variety of needs—ages gracefully as it, too, is vigorously worked on day by day. Use is beauty. And work-tops are just one more practical expression of that truth. ■

—PAULA RICE JACKSON



GUY BOUCHET



JOE STANDART



FROM *PINE* BY JEFFREY WEISS. PUBLISHED BY HARPER & ROW. PHOTOGRAPH BY DAVID LEACH

Top: A slight dip in the center of this old French butcher's block attests to the centuries of cleavers' work. *Below left:* The kitchen of Mrs. Eleanore Kennedy was remodeled from a bedroom on the first floor of her large Victorian country house. Paring down to easy-to-care-for basics, Mrs. Kennedy chose sleek white tile for the floors, counters and dining/work-top. *Below right:* Durability is the most important characteristic of this Old-World pine keeping-room table.

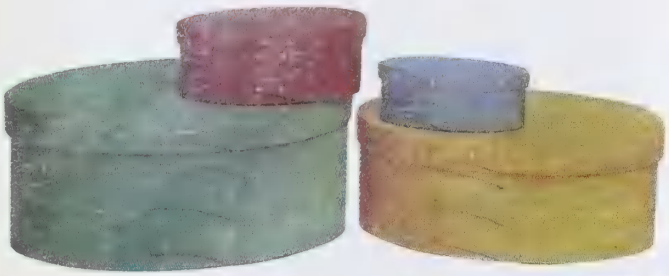
AT-HOME SHOPPING SPREE

Mail-order shopping brings the crème de la crème of home furnishings right to your door

Editor TRICIA FOLEY



Conran's Vermont twin beds double up for bunks; stash roll-out trundle to sleep three—in handsome red oak. Bed: 41 by 82 by 32 inches, $285; joiners/ladder, $95; trundle, $285.



Classic Shaker oval boxes to display, stack, store; 12 sizes, in painted, oiled, unfinished cherry with copper tacks. Orleans Carpenters, $2 to $41.50.



Lightweight luxury for knees: mohair and wool lap robe in pinks or blues, 40 by 70 inches, $72. As baby blanket, $35. Linekin Bay Fabrics.



Waverly/Schumacher's rich cotton chintz distinguishes this Country French Ensemble: topcloth, $29; bottom cloth, $55; floor pillow, $35. Puckihuddle.



Hand-forged candleholder hangs, extends four feet. Cassidy Bros. Forge, $21.►



These Hudson's Bay Point blankets are identical to those traded for beaver pelts 200 years ago—still in pure virgin wool. Double, $131; queen, $163. L. L. Bean.



Basic spiral staircase with predrilled steps is all set for oak or plywood treads or carpet, each five-foot-diameter flight, $750. Mylen.

►FOR ADDRESSES, SEE PAGE 92 OF INFORMATION



During the middle of the 18th Century in England, cabinetmakers such as Thomas Chippendale and George Hepplewhite began to shape fine mahogany solids and veneers into classical forms. This four poster bed with slender posts, fluted and with a vase shaped lower portion carved with classic leaf ornamentation, is typical. The delicate frieze at the top of the chest-on-chest is a distinctive design element on a number of pieces in the Baker 18th Century Mahogany Collection.

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MAIL ORDER'S BEST

From 18th-century Portuguese tiles to custom-made sofas, the mail-order trend puts them all within leisurely reach



Wall clock with pendulum from Thos. Moser Cabinet Makers; West German, solid brass, eight-day movement, $550.



The charm of the rural household is evident in these sofas from The Seraph. Country Chippendale *(top)* features a "slantback" for extra comfort; Country Heart *(bottom)*, a classic straight back; 54 inches, $575; 66 inches, $610; 76 inches, $725; four leg styles.



The Continuous Armchair—designed for comfort, strength; in maple, ash, cherry, $335. Thos. Moser Cabinet Makers.



Portuguese tile panel dates to era after 1755 Earthquake; 12 tiles, $1,300 to $1,800, based on condition. From Country Floors.



Eight-day calendar-alarm clock *(left)* reveals phases of moon, $1,200; rhodium-finish alarm clock *(right)*, $250. Tiffany's.■

FOR STORE ADDRESSES, SEE PRODUCT INFORMATION

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- ½ cup Bacardi dark rum (80 proof)

*If using yellow cake mix with pudding *already* in the mix: omit instant pudding, use 3 eggs instead of 4, ⅓ cup oil instead of ½.

Glaze:
- ¼ lb. butter
- ¼ cup water
- 1 cup granulated sugar
- ½ cup Bacardi dark rum (80 proof)

Preheat oven to 325°F. Grease and flour 10" tube or 12-cup Bundt® pan. Sprinkle nuts over bottom of pan. Mix all cake ingredients together. Pour batter over nuts. Bake 1 hour. Cool. Invert on serving plate. Prick top. Spoon and brush glaze evenly over top and sides. Allow cake to absorb glaze. Repeat till glaze is used up. Glaze: Melt butter in saucepan. Stir in water and sugar. Boil 5 minutes, stirring constantly. Remove from heat. Stir in rum. Optional: Decorate with border of sugar frosting or whipped cream.

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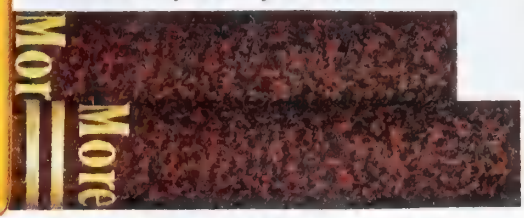
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HB LOOKOUT

Secrets to Grace, Charm and That Old South Style

Southern hospitality is one legend that's managed to go through time without losing an ounce of vitality. And with today's new interest in entertaining at home, the old traditions, polished up and modernized a bit, offer timely guidelines for us all.



The grand front door: sign of a big welcome

EDGAR CHEATHAM

The very special philosophy that still powers Southern hospitality: A guest is someone who's done you an honor by visiting—so it's your duty to do everything in your power to make him feel welcome. For weekend guests, that might mean heirloom linen sheets and a book in which to write down their preferences for breakfast. For a dinner guest, it might involve preparing your family's secret chess tart recipe, or getting out your grandmother's recipe for beaten biscuits—"beaten 100 times for family, and 200 times for company," says Louisville hostess Lucy Blodgit, who adds that "serving your family's special trademark makes a guest really feel at home."

The Southern flair for gracious touches has its real roots in the family—and in the care and attention lavished on everyday meals. Good silver is always on the table. "It doesn't have to match," says Atlanta cooking-school teacher Kathy Hendricks. "One maiden aunt may have given you the knives, another the forks." And always fresh flowers decorate the house. "In the old days, people only used florists for funerals. Flowers were from the garden. Giving a party meant that you had picking privileges all across town," adds Mrs. Hendricks.

Lunch used to be a favorite time to entertain, since until this generation, the men always came home at 2 p.m. to eat a full dinner with the family. "Even today, I specify whether I'm inviting a guest for midday or evening dinner," says Alison Harwood of The Charleston Historic Trust.

As far as the traditional dinner party goes, it, too, is changing. For example, today's party rarely has a butler to serve soup, but Louisville hostesses are still making soup dinner's elegant start. They simply pour it into cups and wheel it into the living room where guests may sip at leisure. This not only signals an end to the cocktail hour, but eliminates a long serving process at the table.

The biggest secret to Southern hospitality: It's a lifestyle. "Practice makes perfect, the charm is day-to-day—and not for company only," says Kathy Hendricks. "If your children grow up with finger bowls for Sunday lunches, then their first formal dinner isn't terrifying. And if your family is treated like guests, then it's a simple matter to invite a real guest to share a family meal."

Tastes of Spring in the South

Spring in Orange County, Virginia, where Edna Lewis grew up, meant the smell of wild watercress. "It would peek out under the snow—and then, when the snow melted, you could smell watercress for miles," says Mrs. Lewis, whose classic *The Taste of Country Cooking* (Knopf, $10) lets all of us taste the Southern seasons along with her.

Spring also meant an abundance of milk and cream as the cows gave birth, wild honey gathered from the hollows of oak trees and served on hot biscuits, dandelion wine, sassafras tea made from roots unearthed by the plow. Breakfast was the big meal of the day. The spring brought the first shad, served with eggs, hominy, corn pone, oven-cooked bacon, wild strawberry preserves and great coffee. "My aunt made the best coffee and sometimes my father would saddle his horse and go to her house for his second cup."►



Edna Lewis

JOHN T. HILL



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HB LOOKOUT

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Thanks to the new Economic Recovery Act, you can deduct up to 25 percent of qualified preservation costs on your 1982 tax bill. This new provision is expected to have a major impact in spurring preservation, since it makes restoration as lucrative (taxwise) as new construction. **How the law works:** For certified historic houses (to see if yours qualifies, apply to the National Park Service), the tax credit is 25 percent. For houses and buildings 40 years or older, it's 20 percent; for buildings 30 years or older, it's 15 percent. These credits apply to substantial rehabilitation work on both commercial and residential structures. **For comprehensive information** on the new law, you can write: Tax Incentives, National Park Service, U.S. Department of the Interior, Washington, DC 20240.

HOW TO BE CREATIVE WITH SOUPS

Though the daughter of a French chef, Jacqueline Hériteau didn't learn the magic that goes into soup from her father, but rather from a farmer's wife. "Mme. Bertrand would come in from the field and start the kettle boiling. Then she'd explore the kitchen, talking a mile a minute, and turn what was on hand into a wonderful soup." It was that same talent for experimentation that led Ms. Hériteau to develop her new book, *A Feast of Soups* ($17.95, The Dial Press), with everything from *pot-au-feu* to bird's nest soup to wild raspberry soup. In addition, there are chapters on diet and from-the-garden soup ideas. Ms. Hériteau's basics for experimenting on your own: Sauté a chopped onion in a big kettle—and add vegetables (try leek and potato for a vichyssoise type soup). Or add stewing beef when sautéing the onions and then water, garlic, thyme, carrots and celery. "Soup is foolproof 98 percent of the time—if the flavor's a little lacking, I just add a dash of soy sauce." More ways to perk up soups: Try adding mustard, sugar, Worcestershire sauce, red wine, bouillon cubes, a dash of ground cloves, or, for meat and fish soups, a little white wine, lemon juice or vinegar. Even with the best soup recipes, it pays to experiment," says Ms. Hériteau, "because one pound of potatoes might have much more flavor than another. Every bag of dried beans is different—you really have to taste as you go." The best way to do that: Sip a cool spoonful of broth. If the liquid is too hot, the flavor will be lost.►



SOUPER-COOK: JACQUELINE HÉRITEAU



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10 WAYS TO MAKE YOUR BATH SPECIAL



The most welcome touches in any bath are little luxuries—soft candlelight to bathe by, fresh flowers, the surprise of fragrant potpourri. For more bathroom magic: **1.** Try crocheting lace borders on your white terry towels; hang them on a pine quilt rack. **2.** Make a beautiful shower curtain out of an antique tablecloth or fanciful dress fabric (just sew buttonholes along the top for hooks; add a vinyl liner). **3.** Or, drape your bath like a window with a shower curtain in two parts, each tied back with bows. **4.** Treat yourself to a burst of color—your bathroom doesn't have to match your whole house scheme. **5.** Hang a scented sachet under your terry robe—it will smell wonderful when you put it on. **6.** For super bubbles in the tub *(above)*, add Ivory liquid along with your bubble bath. **7.** Or, bask in a herbal bath—lavender for relaxing, rosemary to perk up your skin and energy level, citrus for muscle toning. (For a natural skin moisturizer and body deodorant, try olive oil soap with lavender in it.) All oils, herbs and soaps *(left)* are from St. Rémy, 156 E. 64th St., New York, NY 10021. (For catalog, send stamped, self-addressed envelope.) **8.** Instead of a bath mat, use a colorful rag rug. **9.** Grow orchids—they love a bathroom's humidity. **10.** Turn your bath into an intimate photo gallery—add a shelf for silver-framed pictures of all your friends and relatives.



YOUR DECORATING HOROSCOPE

PISCES February 18-March 20

By LYNNE PALMER

Yours is the sign of acting—so it's no coincidence that your house is a stage set for all the roles you desire. That might mean fantasy wallpaper or a romantic chiffon-draped bed, or it might mean an old-fashioned Victorian look. You love petit point and tiny rose prints—and anything that captures the spirit of the sea (you're a water sign), from shell lamps to fountains. In the kitchen, you need lots of space to spread things out—for you, the more room to relax and dream, the better.

YOUR COLOR: Dark purple is your sign's color, and you do well with all shades, as well as aquamarine and mother-of-pearl.

THIS MONTH: Think about painting your bath blue for the ocean look you love and using big seashells to hold soap and bath salts.■



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Harry James, Sammy Kaye and a panel of distinguished music authorities,
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THE GREATEST RECORDINGS OF THE BIG BAND ERA

ARCHIVE COLLECTION

The most comprehensive collection of
original big band recordings ever assembled.
And the first ever issued on superior proof-quality records.

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We wanted this collection to have all! The great bands, the soloists and the singers. It's good to know this music is all here . . . all together . . . for now and the future."

—Count Basie

The greatest authorities on the music of America's big band era—musicians and music critics alike—have joined together, the first time, to assemble *the definitive collection of big band recordings.*

This is a collection unlike any issued before. the bandleaders, writers and critics who prise this panel are the very same ones who ded the big band era.

These experts enlisted the cooperation of record companies which now hold the *original master recordings* of the big name bands. Thus, panel was able to make its selections from ually every big band performance ever rded—*making this the first such collection ever nbled from all the big band record labels.*

As a result, this will be the most complete, prehensive and authoritative collection devoted to big band music. And it will be first ever available on *proof-quality* records of ptional fidelity.

l the great bands, singers and soloists their greatest recorded performances

Archive Collection of *The Greatest Recordings e Big Band Era* will be all-encompassing. A ection which reflects the musical diversity of era. The crisp swing of Benny Goodman and e Shaw, the relaxed rhythm of Count Basie Jimmie Lunceford, the bright dixieland of Crosby, the sophisticated stylings of Duke ngton, the dreamy delicate sounds of Ray le, the soft, sweet music of Guy Lombardo Sammy Kaye. It will also include:

The musical forerunners of the era—Paul iteman, with Bing Crosby and Bix Beiderke; Fletcher Henderson, who influenced ny Goodman and many others; the early nds of Glen Gray and Fred Waring.



The nostalgic themes of the big bands—Glenn Miller's "Moonlight Serenade" . . . Tommy Dorsey's "I'm Getting Sentimental Over You" . . . Louis Armstrong's "When It's Sleepy Time Down South" . . . Vaughn Monroe's "Racing with the Moon."

The greatest hits of an entire generation—Charlie Barnet's "Cherokee," Duke Ellington's "Take the 'A' Train," Artie Shaw's "Frenesi," Frankie Carle's "Sunrise Serenade," Tommy Dorsey's "Opus One," Eddy Duchin's "Stormy Weather," and Benny Goodman's "Sing, Sing, Sing," with Gene Krupa.

The big band vocalists that audiences loved . . . and still remember. Frank Sinatra with Tommy Dorsey, Peggy Lee with Benny Goodman, Doris Day with Les Brown, Anita O'Day with Gene Krupa, Bob Eberly and Helen O'Connell with Jimmy Dorsey. And many more, including Perry Como, Lena Horne and Ella Fitzgerald.

The ultimate collection of original big band recordings

This is a collection that would be difficult—or impossible—for any individual to assemble. For these selections have been drawn from the archives of all the major record companies . . . and such vintage labels as Brunswick, OKeh, Vocalion, Bluebird and Perfect.

Many of these recordings—like Wayne King's "Melody of Love"—have been *unavailable for years.* Others are *hard to find recordings* of early radio broadcasts . . . such as Frank Sinatra's emotional farewell to the Tommy Dorsey Orchestra, doing his spectacular rendition of "The Song Is You." Still others were only released on 78s—and *never re-issued:* Bob Crosby's "Black Zephyr" and Gus Arnheim's "A Peach of a Pair" with Russ Columbo.

In many cases, the panel considered several *different* versions of the *same* song, before selecting a particular recording for the collection. Thus, *every* selection will be a classic performance. An original recording of the era . . . recaptured on records of superior listening quality.

Superb quality for today's audio systems

These records will be produced to the highest standards possible by The Franklin Mint Record Society—judged by audio experts to produce some of the finest records available today.

Each recording will first undergo a painstaking restoration process—electronically "cleaned" groove-by-groove to eliminate extraneous surface noise and preserve the original brilliance of the music.

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Hardbound albums and big band histories provided

In keeping with the importance of this collection, special hardbound albums have been designed to house and protect all one hundred proof-quality records.

Each album holds two long-playing records, together with an expertly written commentary—prepared by members of the advisory panel, and illustrated with photographs of the bands. A complete reference index to bandleaders, songs and solo artists will also be provided.

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If you remember the big bands . . . if you've ever wished to relive the music of that period . . . or if you've only just discovered this unique sound in American popular music . . . *this* is your opportunity. An opportunity to share and enjoy—with all the members of your family—the unforgettable sound of the big bands.

The collection may be acquired only by direct subscription. It will not be sold in record stores. To subscribe now, mail the attached application to The Franklin Mint Record Society, Franklin Center, Pennsylvania 19091. Please do so by March 31, 1982.



Strict record pressing standards, and audio and visual inspection, assure high quality. Ordinary records (left) have static charges that attract dust, causing surface noise. But the special anti-static vinyl used in Franklin Mint records (right) assures clearer sound. Electrostatic meter tests show that the Franklin Mint record has only one-fifth the static charge of ordinary records.

The Advisory Panel

COUNT BASIE for more than 40 years, leader of one of the most consistently swinging bands in history

LES BROWN outstanding writer, arranger and leader of one of the era's most popular dance bands.

DAVE DEXTER, JR. a record producer for 31 years, former *Down Beat* editor and author of *The Jazz Story* and *Playback*

LIONEL HAMPTON a leader whose exuberance has inspired musicians and audiences alike for more than five decades

WOODY HERMAN who continues to be one of the most popular and successful of all leaders—discoverer of many talented musicians

HARRY JAMES a brilliant trumpeter of both beautiful ballads and rip-roaring swing

SAMMY KAYE "Mister Swing and Sway," master of the sweet sound—always popular, always danceable

NEIL McCAFFREY music critic and editor of *American Dance Band Discography* and *The Complete Encyclopedia of Popular Music and Jazz*

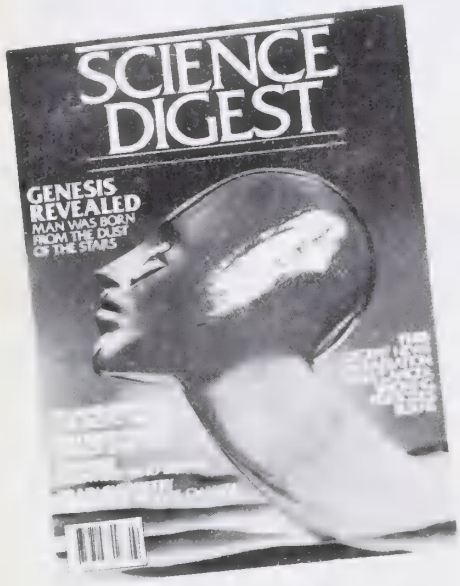
GEORGE T. SIMON music critic, record producer, author of the definitive work on dance bands—*The Big Bands*—and *The Best of the Music Makers*

RICHARD SUDHALTER jazz critic of The New York Post, author of *Bix: Man and Legend*, and a widely respected jazz cornetist

JOHN S. WILSON jazz and popular music critic of The New York Times, author of *Jazz: The Transition Years*, *The Collector's Jazz: Traditional and Swing*, *The Collector's Jazz: Modern*

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GUEST SPEAKER

"Color is often purely emotional. Choosing color wisely means understanding it's energy."


Susan Zises Green

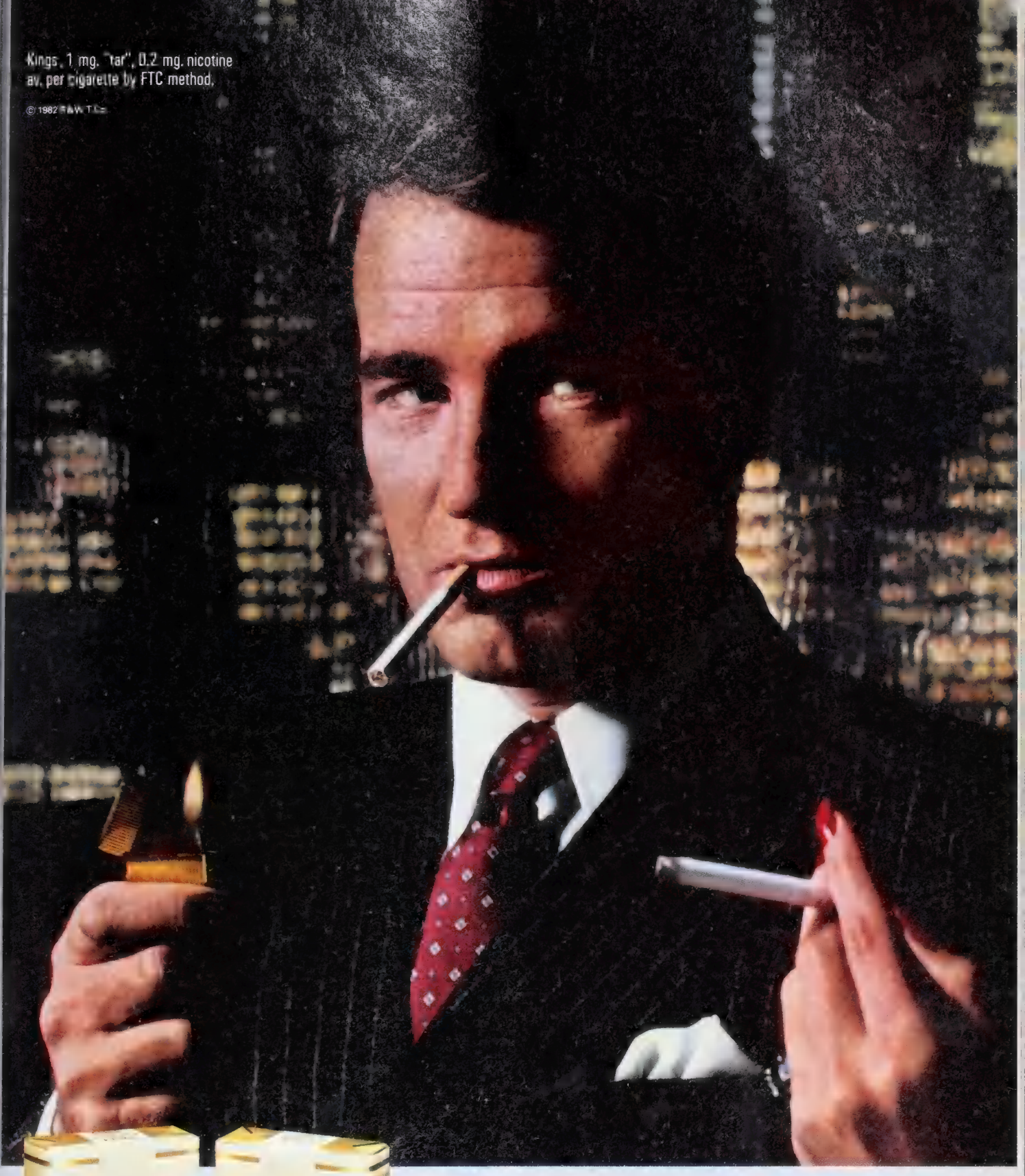
One of the new, young decorating talents working in New York City today, Susan Zises Green of Susan Zises Interior Design Inc., talks about the spirit of adventure and color. This month's cover and pages 88-89 show her pretty, fresh approach. Mrs. Green explains why every color decision can open new ways of understanding it.

Of all the elements that go into a decorating project, the hardest to visualize is color. Even the most experienced men and women quail when it comes to making the final decision about the colors for walls, carpeting, upholstery fabric or furniture finish. There are many reasons why. To begin with, a client is usually handed a small paint chip or carpet cutting on which to base a decision. Impossible. Color is an element of scale: You have to know how much of it is required before you can say yes or no to a certain shade. So, the first thing I do to help with these very natural color decision-making qualms is to get a large, board-sized sample of the paint or color we're thinking of using. The board becomes something you can really visualize from. It also gives a chance to see in daylight, as well as artificial light, what a fair amount of the color will do to enhance people and their furnishings.

The next logical question then is, "What colors are enhancing?" For years decorators have had to resort to the clothes-closet cliché, "Why, the colors you *wear* are the colors you should decorate with!" This no longer should flatter the physical characteristics of the people who live with them. Part of my job is to introduce my clients to the adventure that is color. I want to change the way they think about and respond to it for the rest of their lives—it's that important. The clothes a person wears are just the beginning. The closet only holds clues as to what you regard yourself as looking well in; it seldom contains the colors you're surrounded by. Rooms should flatter your appearance with their color and their light. Though most people understand this intuitively there are many resistances to trying something new.

Color also is a matter of balance. Let me explain. I once decorated an apartment for a couple who had some rather beautiful and valuable furniture which they knew should be set off. So we worked out a scheme in which the large quantity of color—the walls and carpeting—would be a subtle neutral. On another assignment, I had the opposite situation: not-so-interesting furnishings in rooms that were quite special in their views and proportions. So we played up the walls with color to better reveal their shape and played down the furnishings with, again, subtle, understated neutrals. If you think of color as something solid instead of something ethereal, you'll see how it weighs in the total design project.

If you have large paintings or a grouping of pictures, photographs, prints or whatever, you may need a



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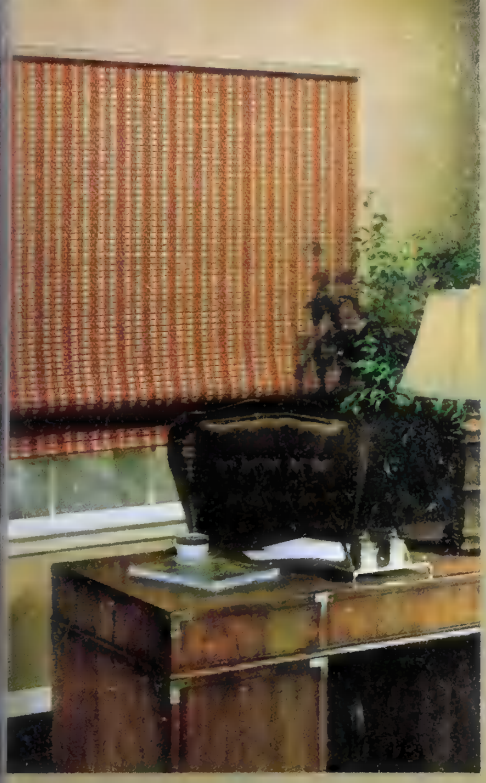
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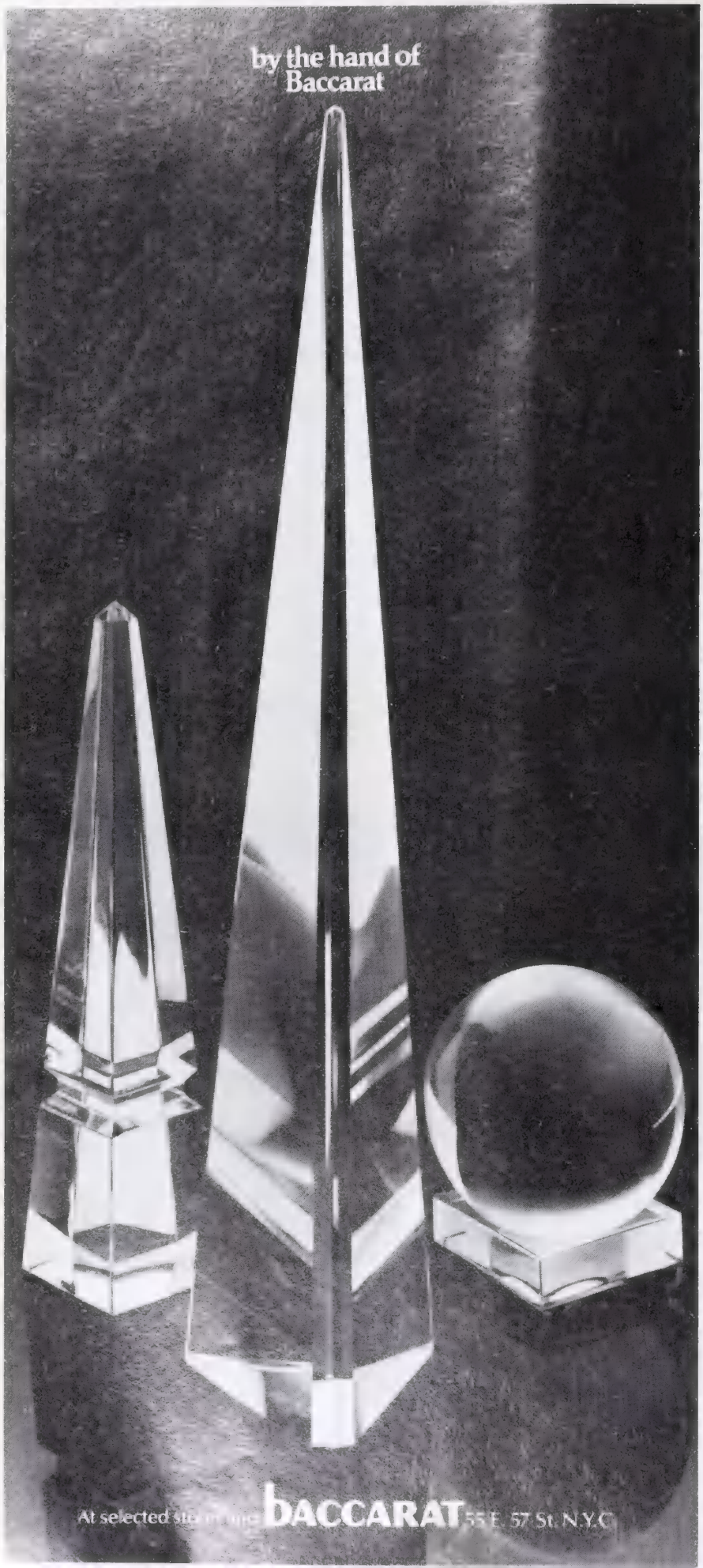


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Continued from page 28

doesn't compete with the beauty of your art. Red, for example, is a wonderful neutral. The right red can set off the frames and the color contained within the painting; it is very flattering to skin tones. Certain greens also work as great neutrals—I'm thinking of the "hunter" or "billiard" green varieties. If your picture frames are gold, the green picks up the yellow tones of the gilt and adds special luster. Gray, soft pearl gray, is a superb neutral that works with all the straws, the blond woods and the "naturals" we've come to love since the '70s. The bold stroke would be: Select your strong neutral in a visible texture. In other words, a pearl gray linen covering your walls will have more snap than paint.

One thing's for sure: Color in the '80s is color that's going to last. There is no such thing as an inexpensive paint job today. But that doesn't mean that "playing it safe" works either. Old tricks such as "white make small rooms look larger" or "off-white goes with everything" are just boring. Safe is deadly. My advice to "safety-firsters" is choose the color you think best. Then, trust me, push your selection just two or three tones darker. Daylight tends to wash out delicate neutral shades. Artificial light, unless expertly planned, dims them. You'll get oomph from neutrals when you take the risk of selecting a shade that goes just beyond the limits your cautious nature advises. If you love color, the snap you're looking for may be achieved with a bold, imaginative trim or an unusual background for a pillow or bench. You may not have to lavish large areas with strong color to get the energy you want—color is an energy form after all. Buy the very best quality of your color you can possibly afford so that it will stay true longer. Well-executed walls deliver their pleasure for decades, and in the '80s, each





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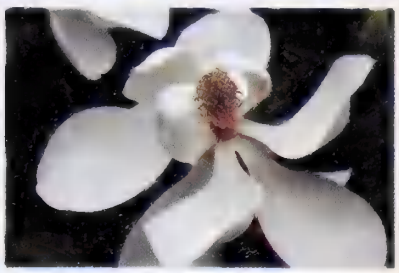












TOP LEFT CENTER, BOTTOM CENTER, ROBERT LAUTMAN

TOP RIGHT, MICHAEL DUNNE; BOTTOM RIGHT, ARMAND KACHATURIAN

Middleton Place House, far left, *stands in America's oldest gardens near Charleston, S.C.;* center, *Jefferson's Monticello and the famous 'Pendulum Room,'* left center, *in Virginia; azaleas,* center right, *wrought-iron gates,* top right, *and magnolias,* bottom, *are part of the South's romance.*

By MARION GOUGH

White-columned mansions in sweet-smelling gardens, live oaks veiled in Spanish moss and people whose courtesy and hospitality are as warm as their pride in the land they live in—sounds clichéd perhaps, but that's exactly what you'll find in the South. Plus, there's even more to like, for this is the most diversified year-round vacationland in America. Whether you are a beach-happy sun-worshipper or a mountain climber, a spelunker, history buff, golfer, horseman, tennis player, sailor or fisherman, railroad enthusiast, music nut or a collector of antiques, crafts, shells or folk art or just a plain old-fashioned vacationer looking for a good time at a resort—it's all here (not to mention the fried chicken and the pecan pie). And there's nothing sleepytime about it. Vitality sings out. Cities gleam with new skyscrapers, and hardly a community hasn't had a "townlift" of adaptive preservation, bringing tired neighborhoods and landmarks back to useful life. "Energy" is the appropriate theme of the 1982 World's Fair in Knoxville, May 1 through October 31.

Herewith, some of my own favorite likeables in the 11 states that we Americans call Dixie.

TENNESSEE: Visitors to, through and around the South this year are in for a mind-boggling glimpse of our energetic future at the World's Fair in Knoxville, which is also home of the Tennessee Valley Authority (TVA) and the Oak Ridge National Laboratory of Atomic Research (visitors welcome). It's sort of intimate, as fairs go—72 acres, one mile long, but jam-packed with international and domestic exhibits and amusements. Canada, Mexico and almost all major European countries will be represented, but piquant news is that the People's Republic of China will be bringing a cache of archeological treasures and, maybe, a piece of the Great Wall. While Japan will show off its robots, Australia will provide leaping wallabies and energy-producing windmills. And Saudi Arabia is importing a desert, complete with camels. The huge glass U. S. Pavilion is powered by solar energy. And the Fair's symbol, the gold-glittering Sunsphere, atop a 266-foot tower, looks down over all from its two restaurants and observation deck. Admission is $9.95 one day, $15.95 two days, less for the 4- to- 11 set and free for the littlest. The Knoxville Convention and Visitors Bureau has set up a housing bureau for reservations: for hotel or motel rooms, call 1-615-971-1000. Driving yourself, study cross-country Interstate 40 and down-country Interstate 75. Directly or indirectly, they can deliver you anywhere southward you're minded to go. Tour operators, buslines and Amtrak have arranged packaged trips. Or, have a word with your trusty travel agent. More on the Fair: 1982 World's Fair, *(Continued on next page)*

Marion Gough is former Senior Editor and Travel Editor of House Beautiful. *As a free-lance she travels throughout the world.*

Continued from page 35

PO Box 1982, Knoxville, TN 37982.

This is also the gateway to the Great Smoky Mountains National Park (16 peaks over 6,000 feet high), a flowery world of rhododendron in June and flaming foliage in the fall, mountain vistas you wouldn't believe and hiking trails for leisurely strollers as well as hardy hikers. Drive west through the park to Gatlinburg, its Main Street a warren of entertainments, shops and mountain crafts—brooms, candles, furniture, dulcimers. There's the seven-mile Craftsmen's Trail where you can visit the craftsmen in their homes. For a mountain vacation in pretty posh comfort at reasonable rates if a couple of families share them, there are well-furnished condominiums throughout the hills overlooking a vast sea of mountains. Swing up in an aerial tram to Ober Gatlinburg, which is a thriving ski resort with German and Swiss overtones and restaurants. Gatlinburg Chamber of Commerce, Gatlinburg, TN 37738.

Tennessee's Great Smoky Mountains National Park is a world of vistas, trails and flowers

Eastward, Chattanooga, a mecca for Civil War buffs, has some prime enchantments. Imagine a vast, empty 19th-century railroad station and 24 acres of dingy railroad yards turned into a glittering enclave of fine restaurants and gardened walks—and 24 railroad cars that serve as hotel rooms. This is the Chattanooga Choo-Choo, an adaptive restoration if ever there was one, now a virtual resort with a Hilton at the end of the station yard, swimming pools inside and out, an ice skating rink and a tennis club.

The city itself is cupped in rocky mountains. A thrill not soon forgotten is the practically perpendicular incline railway to Lookout, a charming residential area with another unforgettable experience—Rock City Gardens. It's a giant rock garden among natural outcroppings, tunnels and crevices with a seven-state view.

Driving west to Nashville, clear your sinuses and learn about "sour mash" whiskey-making on a tour of the Jack Daniel distillery in the sleepy town of Lynchburg. You're now in the land of the Tennessee Walking Horse, handsome white-railed farms along the way.

Nashville, besides being known as the Athens of the South with a Parthenon to prove it, is unquestionably Country Music Land and a recording center of all kinds of music.

The famous Grand Ole Opry is radio broadcast from a 4,400-seat auditorium. Reserved seats for the Friday and Saturday night performances are booked months in advance, but go to the box office on the previous Tuesday and you may stand a chance of getting to see the show. In any case, don't miss a behind-the-scenes tour here.

Opryland U.S.A., a 110-acre theme park devoted to live music, has 70 full-blown shows that recruit the best singers of pop, country, western, Broadway and gospel, with rides for the kids and restaurants at the ready. Opryland Hotel is a top-notcher, suggesting a mammoth Independence Hall with a pool, tennis courts and golf.

An adaptive restoration if there ever was one: 24 railroad cars turned into hotel rooms—Chattanooga Choo-Choo!

Nashville's jumping night life centers downtown on and around Printers Alley, an often spicy area where music is always live.

Horse lovers make a beeline to Belle Meade, the great plantation that bred Iroquois, the first American horse to win the English Derby.

My own love is the Hermitage,

(Continued on page 38)



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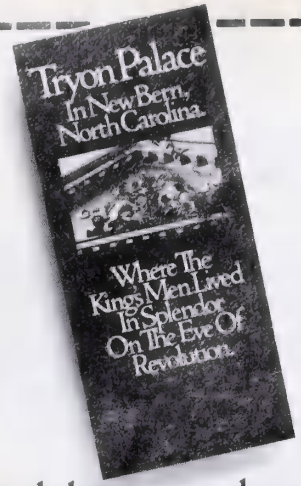
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TRAVEL

Continued from page 36

home of Andrew Jackson and his beloved Rachel, the most poignant of museum houses because its furnishings were personally theirs.

Idea: Memphis is on the Mississippi and if you're given to mixing

> The Hermitage is the most poignant of museum houses because the furnishings were personal to Andrew and Rachel Jackson

fun with nostalgia, and like the watery ways, why not paddlewheel down the river on the *Delta Queen* or *Mississippi Queen* to Memphis and make it your gateway to a Southern tour? (For schedules, contact your travel agent or the Delta Queen Steamboat Co., 511 Main St., Cincinnati, OH 45202.) This year, Memphis devotes the month of May to an international festival saluting the Netherlands. It features a Dutch flower festival, a Van Gogh exhibit, Dutch films and folkloric troupes; other delights include riverboat racing, a barbecue contest, a fiddler's convention, the Metropolitan Opera and a gathering of international musicians on Beale Street (where W.H. Handy put the blues on the map). The new Mississippi River Museum on Mud Island is a must!

More: Tennessee Department of Tourist Development, PO Box 23170, Nashville, TN 37202.

KENTUCKY: I thought I'd seen everything when I went to Louisville for Derby Week, watched them make Derby pie and stitch together the winner's blanket of roses. I melted right into my mint julep at the first strains of "The sun shines bright." To top it off, Secretariat won! The 108th Derby will be run at Churchill Downs on May 1, but festivities start a week earlier, from April 23 through May 2.

I stayed at the Hyatt-Regency, glassily next door to the convention center, and ate happily in the Trellis. True Kentuckians seem to consider breakfast adequate as long as it includes country ham and biscuits with gravy. Louisville lunch is a "hot brown" (turkey on toast with a cheese sauce). The current "in" place for dinner is Casa Grisanti, Northern Italian and good.

I flew to the too-little-traveled west, to Paducah, a cordial town best known as home to Irvin S. Cobb and Alben Barkley, the Veep. It has one of the handsomest city halls ever, a white atrium affair by Edward Durrell Stone, and while the town was doing its restoration thing, it also converted its riverfront into an esplanade and an auditorium for summer concerts under the stars. Its redone Market Square is a center for theater and art displays and incorporates a museum, including the interior of an old-time drugsture.

Not the least of surprises is Kentucky's remarkable recreational park system. It comprises something like 48 close-to-nature areas for picnicking, camping out and whatever. The biggest surprise is that about 15 of these are bona fide resorts with full-

> In the horse-farm region of Lexington, the bluegrass is truly blue in late April and early May

fledged hotel-type lodges and good restaurants; there are even well-equipped cabins where visitors can stay as long as two weeks, plus golf courses, marinas and other sports facilities, many open all year. Kenlake Resort, near Murray, is a virtual tennis resort. Kentucky Dam Village is not only a favorite with golfers, swimmers and sailors but has convention facilities. Prices for this rustic luxury are in the neighborhood of $40 for a double. I put up in consummate comfort at Lake Barkley State Resort Park near Cadiz. (For an overwhelming meal there, try Cameron's Highlander House.) For

(Continued on page 40)

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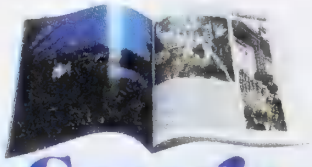
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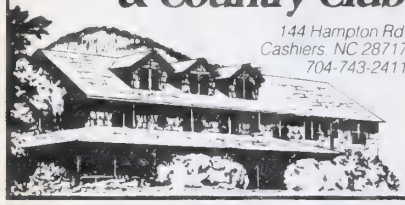
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TRAVEL

Continued from page 38

more information on state park accommodations: 1-800-626-8000.

These particular resorts of the west are on lakes created by the TVA, which also maintains recreational campsites on a remarkable peninsula between Kentucky and Tennessee called Land Between the Lakes. Much that goes on here is a study of the environment; there's a herd of buffalo and, for a look at Appalachian ways, a typical 1850s working farm called The Homeplace.

> Kentuckians consider breakfast adequate only if it includes country ham and biscuits

Who could bear to miss Bardstown and Federal Hill, the mansion home that inspired Stephen Foster to write "My Old Kentucky Home"? Now it's a state park, centering around the plantation. But Bardstown has, besides a bevy of handsome antebellum houses (open to the public in April), Talbott's Tavern where Louis-Philippe of France once stayed, St. Peter's Cathedral, noted for oils that might be Van Dycks or Van Eycks, the Barton Museum of Whiskey History and a lively series of events: an antique show and flea market, April 3 and 4; Derby doings, May 1 and 2; a crafts fair, October 9 and 10; an outdoor musical show, *The Stephen Foster Story,* June to September; and Wickland, a handsome 1817 Georgian mansion to visit.

Near Harrodsburg, Shakertown at Pleasant Hill is a placid stopover and an engaging education in the ways of the Shakers who pioneered the place in 1805 and dwindled off in 1910, leaving much of their simple architectural beauty in limestone buildings and ingenious, no-frills artifacts. Arrange accommodations at the Trustees House, where there is an excellent restaurant of Shaker-inspired food, proving that they were good trenchermen. (Try lemon pie.)

In the Lexington bluegrass area of 300 horse farms, the grass is only truly blue in late April and early May, but the white-fenced farms, some visitable, are beautiful any old time. Keeneland Race Course (known to be a gentleman's track, with none of your usual signs and hullabaloo) matches its thoroughbreds in architecture and landscaping. Season is April to October.

A bluegrass highlight is the state-operated Kentucky Horse Park, which includes campgrounds and recreational facilities. But its major wonderment is its museum devoted to the horse, its history, its many breeds—a scholarly and entrancing presentation, along with one of the most sensitively produced films I've ever seen. Everything equestrian goes on here—polo, horse shows, dressage exhibitions and pony rides. For a calendar of events: Kentucky Horse Park, 4089 Iron Works Rd., Lexington, KY 40511.

Berea, in the foothills of the Cumberlands, close to Daniel Boone National Forest, is best known for its unique, 125-year-old no-tuition college, dedicated to improving the lot of the not-so-well-heeled young, meantime helping perpetuate the crafts of the mountain pioneers. In a sense, it's a crafts center (the Kentucky Guild of Artists and Craftsmen hold a fair and folk festival here in May and September). For more information: Kentucky Department of Tourism, Frankfort, KY 40601.

> The Ozark Folk Center is an enlightening village of craftsmen plying skills ages old

ARKANSAS: What first comes to mind: The spectacular ridge-of-the-world drive that carries you from Little Rock up to Mountain View and the Ozark Folk Center, home to the ingenious, openhearted mountain people whose ways are celebrated all summer long in this state-

(Continued on page 42)

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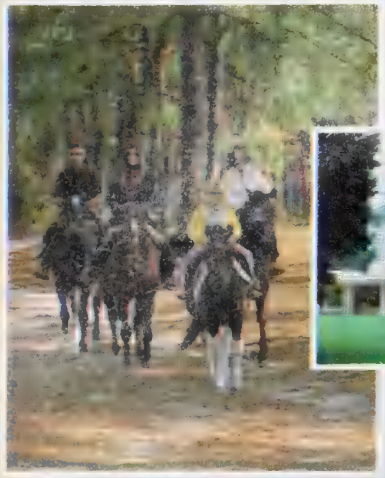
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TRAVEL

Continued from page 40

owned enclave of resort facilities. Ozark Center Lodge is its excellent hotel. By day, this is an enlightening village of craftsmen plying their traditional skills from quilting to soapmaking. Nights are enlivened by easy-going, spontaneous hoedowns and, if you're lucky enough to make friends with some natives, extemporaneous "pickin's" in their woodsy

For bath and massage fans, the Ouachita Mountains bubble with hot springs and hydrotherapy treatments

homes. Mountain View puts on a folk festival every April but any old time you're usually within earshot of foot-tapping banjo and fiddle music or the sweet sound of ballads sung to a dulcimer.

Stop off at Eureka Springs, a hill-and-dale town as zig-zag as a Babylonian ziggurat (a posh spa in Victorian days) and now the bailiwick of artists and craftsmen and an enticement of shops. This pretty spring-blooming town opens its homes to tours every April, has a sidewalk arts and crafts fair in May and, as the leaves turn, puts on a banjo rally over Labor Day weekend and an antique car festival the second weekend in September. The cliff-hanging Crescent Hotel here, an elegant stained-glass reminder of the last century, is balconied with views toward the 70-foot high Christ of the Ozarks statue that tops a mountain, blessing the town. In summer, an outdoor Passion Play is presented nightly. Carrie Nation, who axed saloons, is memorialized in her house, now a museum.

As a bath and massage nut, I have a special love for Hot Springs in the Ouachita Mountains, where the hot springs still gush forth and the Libbey Medical Center specializes in hydrotherapy treatments. The

town's come-on as a social spa ended when gambling was tabooed, but its Victorian vacation aura persists and its magnolia-lined Bathhouse Row is something to see. Now it is more of a resort for clean-air lovers, golfers, tennis types, et al, although real relaxers, staying at the famous old Arlington Hotel, may start the day with bath and massage and possibly end it with a dip in the pool built into a mountainside. There's plenty here to occupy all ages—an alligator farm, a wax works, the Magic Springs Amusement Park, potteries to visit, a whole forest to explore and racing at Oaklawn, February through April. My own highlight is the Mid-American Center Museum, full of exhibits you can manipulate yourself to see the laws of physics come alive.

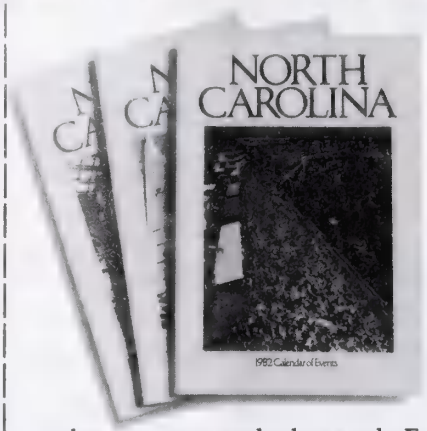
In Little Rock, where community involvement is a joy to behold, the Arkansas Arts Center is one of the liveliest and most engaging of American museums. Not to miss— a visit to the Arkansas Territorial Restoration, a group of early dwellings, from a dog-trot log house to a gardened 1850 townhouse. The Old State House, a Greek Revival beauty, has long been a museum of Arkansan history, but has lately opened its renovated West Wing, furnished with past-century antiques, plus a gallery of old-time wallpaper and a "hands-on" Granny's Attic of old-time household equipment where kids can try running a treadle sewing machine or try on a bustle. For more: Arkansas Department of Parks and Tourism, 1 Capitol Mall, Little Rock, AR 72201.

New Orleans creates a yen for pralines, antique shops and wrought-iron gates

LOUISIANA: I know what it means to miss New Orleans, as Satchmo used to sing. It's a yen for pralines, the antique shops and wrought-iron balconies in the French Quarter, cof-

(Continued on next page)

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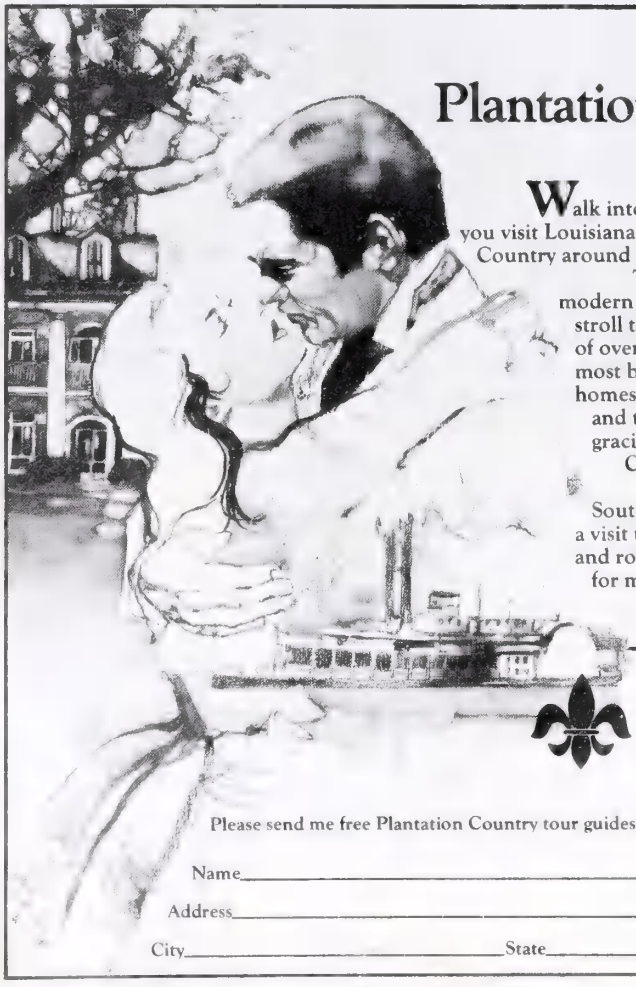
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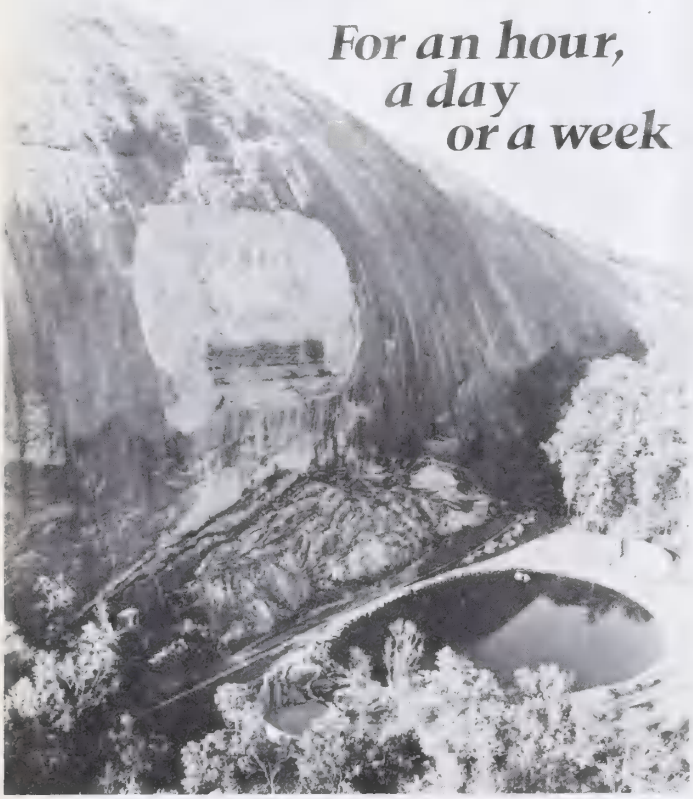
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Continued from page 43

fee and *beignets* after a night on the town—which must always include the real-life Dixieland jazz in Preservation Hall after a dinner in some place special, like the Caribbean Room of the Pontchartrain Hotel (or Commander's Palace, Brennan's or, for old-time's sake, Antoine's or Galatoire's). That's for starters in this atmospheric town that swings honky-tonk on Bourbon Street, goes wild at Mardi Gras, but still maintains its old-time graciousness. Take in the Court of the Two Sisters, the State Museum, the Spanish-flavored Cabildo, Jackson Square and all those aspiring artists, a trip to Bellevue Gardens or a river cruise on a paddle-wheeler, or just take a walk or carriage ride. The New Orleans Tourist Commission on Royal Street has a handy booklet to guide you. Favorite hotels in the Quarter: St. Louis, Maison de Ville and Royal Orleans.

Tool east to Baton Rouge, its skyscraper capitol and Greek Revival Governor's Mansion and the Old State Capitol where they put on a great crafts festival in later October. Drive north and you're in the St. Francisville area among the kind of plantation houses you've al-

> The St. Francisville area has the kind of plantation houses you've dreamed of

ways dreamed about. My favorites among these handsomely furnished and gardened reminders of a lavish gone-forever era are the splendid Rosedown, Oakley (where Audubon once lived and painted his birds), Asphodel, Rosemont and Catalpa. You may even put up in rooms at the lovely Myrtles or, farther off in Woodville, sleep in a canopy bed and breakfast on the world's best biscuits at The Cottage.

Lafayette, a charming town blessed by oil money and the flavor of the Cajuns, the lingo and crawfish cuisine, of the early French émigrés from Canada, puts on its own sparkler of a Mardi Gras and burgeons with azalea trails in March. It has a Cajun history museum and also the Natural History Museum and Planetarium.

St. Martinsville, not far off, is poignantly associated with Longfellow's Evangeline, her reputed grave is in the churchyard of St. Martin's Church, a Greek Revival beauty with furnishings said to be gifts from Louis XVI. (A local friend confides that most people here fancy themselves of noble French descent, but she's an iconoclast who, in this land loaded with historic-markers-every-ten-feet, has one at her house that says, "Nothing of any historical importance ever happened here.") There is an early Cajun house-museum in acreage of Evangeline Park.

North to Natchitoches, oldest town in the state,

full of handsome houses reflecting the elegant early French. Melrose Plantation, restored to ante-bellum atmosphere, has an African house and crafts demonstrations.

Shreveport and Bossier (across the Red River) are almost as one; Shreveport's Shreve Square was one of the earliest urban renewals, stressing the Victorian style with charm. On the revitalized waterfront, the Barnwell Art Center merges art with botany in glassy splendor. Must-sees: the Norton Art Gallery, full of Remingtons and Russell bronzes, and, out of town, the American Rose Center. Every October Shreveport goes all-out with the Red River Revel, a gala week-long celebration of the arts.

More: Louisiana Office of Tourism, Baton Rouge, LA 70804.

MISSISSIPPI: Jackson, the lovely, leisurely state capital, has a lot more going for it than a moonlight and magnolia atmosphere. Last year it hosted the first international ballet competition, to be repeated this year as part of the Mississippi Opera Festival of the South—six weeks of opera and great music from Mozart to Strauss, starting May 16. Ballet goings-on begin June 20. For more: Mississippi Opera., PO Box 1551, Jackson, MS 39205.

I found the town particularly memorable because it is home to Eudora Welty, besides which there is a lively crafts community which puts on demonstrations of such things as glassblowing at its welcome center.

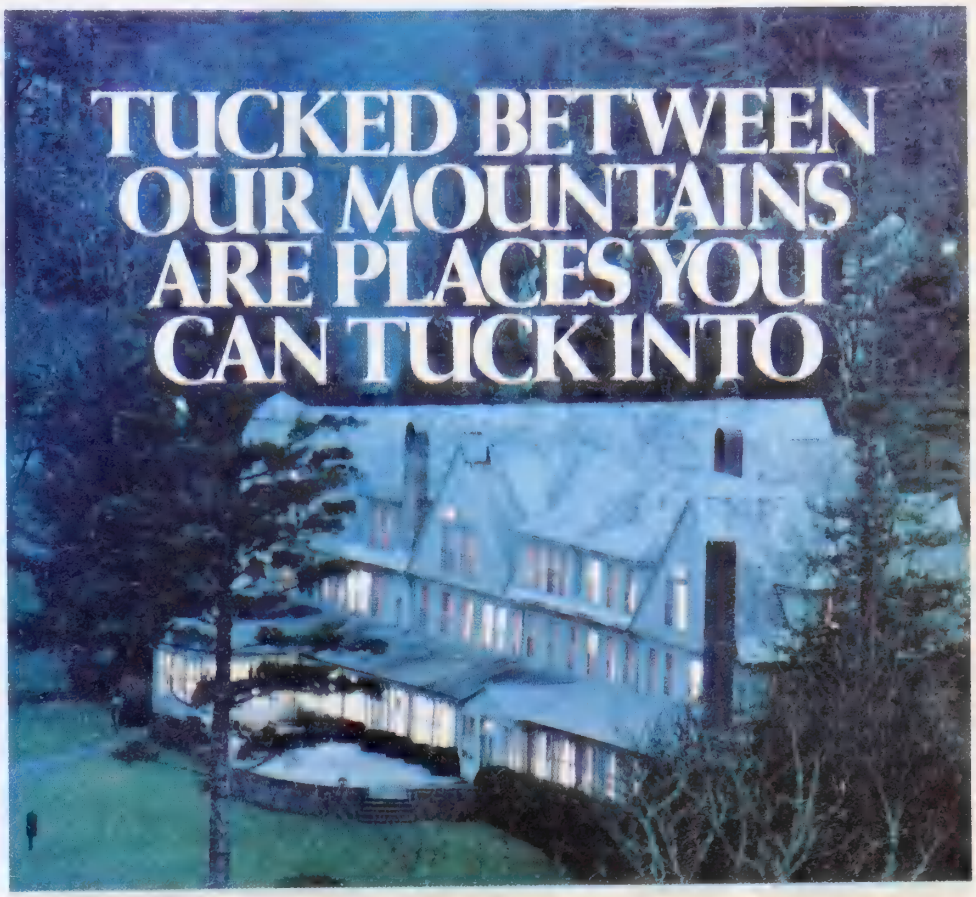
> Natchez is considered by many to be the most romantic town in America

Driving from here to Natchez you can experience the Natchez Trace Parkway which closely parallels that curious cut through the forest used by early traders—and highwaymen. Natchez, which once had more millionaires per square inch than any place in the land, has lovingly preserved its past, opening its furnished and flowered plantation houses to the public. You may even be able to spend the night in one (the famous 1818 beauty, Monmouth, takes guests). The famous Spring Pilgrimage, a gala, costumed recall of grand old days, is March 6 through April 4. There's also a fall pilgrimage from October 10 through the 24th. Details: Natchez Pilgrimage, PO Box 347, Natchez, MS 39120.

The Choctaw Indian Reservation near Philadelphia is a fascinator, where the up-to-date young are proudly preserving their folk ways and crafts, beadwork being particularly good. The Choctaw Indian Fair takes place July 2, a colorful, costumed rally with stickball games, traditional dance, food and crafts.

Sun, sand and balmy climate of the Gulf Coast have made it a favorite vacation mecca since plantation days. Biloxi, the floweringest town ever, has its own Mardi Gras and its own house-and-garden tours in March. The Broadwater Beach Hotel, a resort in itself, is a favorite. Don't miss a meal at Mary Mahoney's Old French House or the good food at Le Bon Appétit. Besides the

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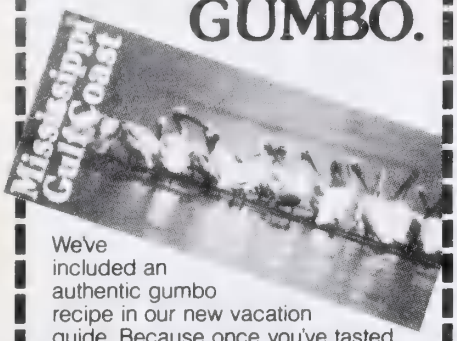


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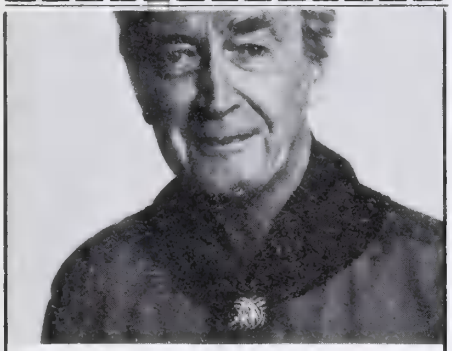
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TRAVEL

Continued from page 45

usual beach and golf diversions, you can sightsee with a ride on the Shrimp Train, cruise to Ship Island or pay a nostalgic call at Beauvoir, last home of Jefferson Davis and a Confederate shrine. More (and there's more): Division of Tourism, Mississippi Dept. of Economic Development, PO Box 22825, Jackson, MS 39205.

ALABAMA: Mobile, the Old South with an international flavor, is a bonanza for history buffs. Mobile Bay is a shrine in itself. The city museum is full of the maritime; Fort Conde and village reproduce the 18th-century. It is also heaven for architecture enthusiasts. Don't miss Oakleigh, the Richards-Day House to see some fine ironwork and antebellum furniture. The Fine Arts Museum is a good place to brush up on the distinguishing features of old southern furniture. This year, the 53rd annual Azalea Trail and Festival (35 miles of blossoming trails with house tours, square dances and boat shows) takes over from March 6 to April 30. The year-round splendor is Bellingrath Gardens at Theodore—800 green and flowering acres of azaleas, gardenias and dogwood. Famous resort is the Grand Hotel at Point Clear on Mobile Bay. Upstate and dear to my heart is Demopolis, a friendly little town that has facelifted its old buildings charmingly. Two houses for Greek Revival lovers to revel in—Gaineswood, a posh 1860 mansion, and Bluff Hall, vintage 1832. Nearby in Greensboro is another beauty, Magnolia Grove.

Bellingrath Gardens: 800 acres of azaleas, gardenias and dogwoods

Montgomery, besides its marble, rotundaed state Capitol, has the Jefferson Davis House, first White House of the Confederacy, scads of visitable antebellum houses and Jasmine Hill, an enchanting fountained place of Greek-style sculpture and flowers that seem to bloom endlessly but are specially spectacular during the Spring Flower Festival, March 1 to 31.

Birmingham, the bustling steel center that's symbolized by the tremendous iron statue of Vulcan with a park of its own on Red Mountain, is aboom with culture year-round—symphony, opera, theater, a Museum of Art second to none and a civic center that's a show in itself. The whole month of March is given over to a flower show at the city's Botanical Gardens.

Alabama abounds in National Forests and recreational areas, its state-owned parks given highest marks by vacationers, the resort inns at Lake Guntersville and Joe Wheeler State Park near Town Creek rated top-notchers with every sport and holiday diversion at hand.

More: Alabama Bureau of Publicity and Information, 532 S. Perry St., Montgomery, AL 36130.

FLORIDA: Here you can disport in the poshest of resorts: the Breakers at Palm Beach, Boca Raton Hotel and Club, Key Biscayne Hotel and Villas, and Miami and Miami Beach, which probably have the greatest aggregation of luxury hotels in the world, eating places to match, seafood magnificent. In Palm Beach, glimpse the grandeur of a turn-of-

(Continued on page 58)

TRAVEL SOUTH USA

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YOUR COLLECTIBLES

Where are they from and what are they worth? Here are expert answers to our readers' questions—and maybe yours!

By RALPH AND TERRY KOVEL



Q My German doll is marked "S&H" and "CMB." It is about 2 feet in height. What is it worth?

—R.O.T., Confluence, Penn.

A. Simon and Halbig (S&H), a German factory, made your doll's head for C.M. Bergmann (CMB), a German doll manufacturer from 1889 to the 1930s. Your doll is typical of those made at the turn of the century. All of the parts should be original. If the head is undamaged, the doll is worth about $600.

Q I like the look of antiques and plan to furnish my first home with them. Is antique furniture really a good investment? —I.L., Winslow, Me.

A. Among the ways you can look at the value of your furniture, bear in mind that you pay to use and enjoy your surroundings. If a new chair and an antique chair look the same to you and cost the same, the antique is the better investment: Its cash value will remain the same or rise throughout the years. If you want to be surrounded by memories or past events or places, you may be happiest with old furniture showing the signs of age. But if you do not like worn-looking furniture, but want painted chairs, for instance, you might be happier with a new copy of an old style. Remember that if you refinish an old painted chair you've bought, it will have no resale value as an antique.



Pictured is one of a pair of Empire chairs made about 1825. Empire furniture was not of interest to decorators until the 1950s. In 1966, this pair sold at auction for $800. In 1973, it was resold at auction for $3,300. Today, the same chairs at a large auction might bring from $5,000 to $6,000. Remember, of course, to retain its value, furniture must not be damaged.



Q My very old cottage is made of glazed clay and measures four inches high. The top comes off, and it appears that something could be placed inside its cuplike center. It looks like a little house, but I keep wondering what its use was.

—J.M., Colorado Springs, Colo.

A. Air fresheners were unknown but necessary in earlier centuries when bathing habits and food storage were different than today. To mask some of the unpleasant odors, pastille burners




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Continued from page 48

were used. They were often small pottery or porcelain containers made to resemble cottages, castles or churches in which a mixture of charcoal and oils was burned. The aromatic smoke rose through the chimney to scent the air.

Many English companies made these small houses, including Worcester, Derby and factories in Staffordshire. Their value varies with the maker, use and its artistic worth. Yours is worth about $250. If it was made by one of the major manufacturers, it will sell for more.

Q My red, blue and yellow teapot has been in our family for generations. It is small and only holds two cups of liquid. Can you help? —Mrs. K.A., Belton, Miss.

A. Your teapot appears to be an example of early Worcester porcelain from England. The traders who went to the Orient in the 18th century brought back examples of Chinese and Japanese porcelains. Their patterns were then adapted and copied by English makers. Your teapot, made about 1770, was decorated with a pattern called Sir Joshua Reynolds. This was an English copy of a Japanese copy of a popular Chinese design.



Your teapot holds just a small amount of tea because in the 18th century tea was very expensive and was served in small portions in small cups, and teapots were therefore small. The value of an early Worcester teapot in good condition is from $800 to $1,200.■

This column is based on questions from readers. We regret that we are unable to answer letters personally, or return photographs.

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WHERE TO FIND IT

Fine old silver-plate can be restored to resemble the heirloom quality of sterling

By SYLVIA SUNDERLIN



Among the services that silver restorers provide: replacement of vital parts, repair of bent or broken pieces and replating.

The moderating price of silver after last year's soaring inflation should be an incentive to use and enjoy silver flatware and favorite serving pieces. If you have decided to keep your sterling flatware tucked away, why not consider having the second best, or good plated service, completely refurbished?

Old silver-plated services were beautifully made in a variety of handsome patterns and can be restored to the look and feel of fine sterling. If you have put off having dinner knives rebladed with stainless steel, dents removed from an antique teapot and a broken handle replaced; or getting new bristles put in the brush from your grandmother's silver dresser set, here are some silver restoration sources.

Estes-Simmons Silverplating Ltd., 1168 Howell Mill Rd. NW, Atlanta, GA; (404) 875-9581—This firm of metal craftsmen repairs and replates silver. Services include: replacing broken or missing parts such as knife blades; knobs, handles or finials; tops for castor bottles; and bristles, mirrors and combs for dresser sets. Send for illustrated brochure with repair order form.

Hiles Silverplating Co., 4125 Pennsylvania, Kansas City, MO 64111—General silver repairs are done here, including removal of dents and replacement of missing pieces. The firm also does gold and silver replating. Send damaged article, properly insured, with detailed instructions. Estimate will be returned.

Kings Automatic Plating Co., Inc., 58-96 57 St., Maspeth, NY 11378; (212) 456-9090—The firm's specialty is replating of sterling and silver-plated flatware and hollowware in gold or silver.

O'Rourke, Ltd., 7550 Norfolk Ave., Bethesda, MD 20014—Only antique silver is accepted here for restoration or repairs. Damaged flatware, serving pieces and ornamental articles are completely refurbished. Send article carefully wrapped and fully

(Continued on page 55)

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WHERE TO FIND IT

Continued from page 52

insured, including letter with necessary instructions. No estimate is given without the article in hand.

Orum Silver Co., PO Box 805, Meriden, CT 06450—Skilled craftsmen give prompt and competent service for all kinds of sterling and silver-plated ware. The firm replaces all damaged parts, reblades knives with stainless steel, replates flatware, restores gilt linings to bowls and church vessels. Send articles well packed. Estimate will be returned.

Peninsula Plating Works, Inc., 232 Homer Ave., Palo Alto, CA 94301; (415) 326-7825—This firm's specialty is the quality plating of flatware and hollowware, followed by hand polishing to give a finish approximating that of solid silver. Silver articles, large and small, are thoroughly restored. The firm's silversmiths can reproduce or create new pieces.

Anton Rubesch, 119 S. Royal, Alexandria, VA 22314—This father and son firm, although unable to handle mail orders, will undertake repairs for any kind of silver article delivered to its shop. Their work is necessarily slow because they are perfectionists.

Theiss Plating Co., 9314 Manchester, St. Louis, MO 63119; (314) 961-0600—The firm's plating specialty service extends to the complete renewal of old plated flatware, including reblading knives with stainless steel, removing dents, straightening bent spoons and fork tines. Send article securely packed and insured, with number of pieces indicated.

Vella & Skinner, 285 Shipley, San Francisco, CA 94107—This firm specializes in replating silver and repairs to both sterling and silver-plated flatware. The firm also refurbishes dresser sets and reblades old knives with stainless steel. Send photo or description of article to be restored with self-addressed envelope, or send article well packed with instructions. Allow plenty of time for silver replating and restorations requiring extensive work.■

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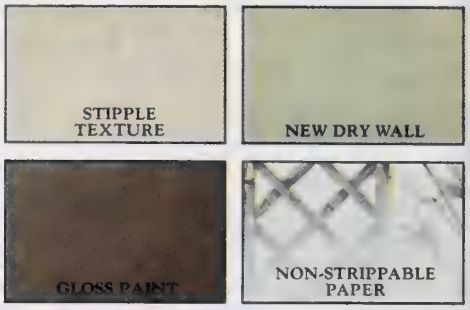
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TRAVEL

Continued from page 46

the-century millionaire's home in the Flagler Museum and don't miss the Royal Poinciana Playhouse, if only to see its balconied trompe l'oeil patio with theatrical greats looking down on you. Miami's great house museum is Vizcaya, a treasure-laden Italian Renaissance palace and gardens, best studied by day

Miami's great house museum is Vizcaya, an Italian-Renaissance palace

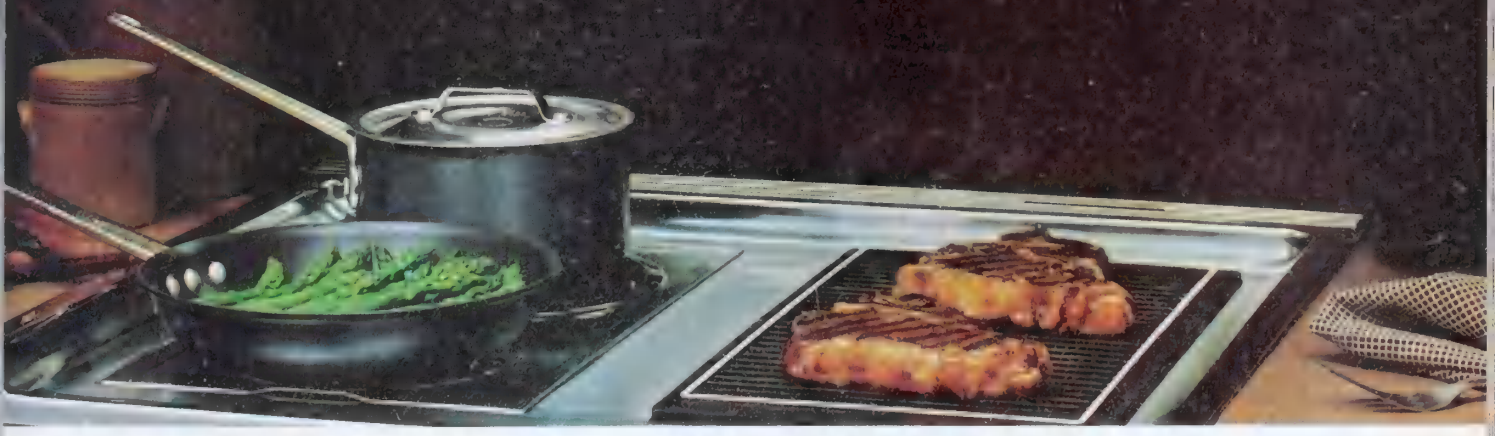
but given the sound and light treatment by night. And Miami Beach has preserved a mile-square area of its 1920's Art Deco architecture.

The state-issued year-round schedule of fairs and festivals, which weighs in at a pound, gives an inkling of Florida's historic, ethnic, and ecological diversity. Merest teasers in March—the Ringling Museum's Medieval Fair in Sarasota; Japanese horticultural show in Delray Beach; Miami's Little Havana Carnival; Metropolitan Miami's Garden Show, biggest amateur flower show in the country; Tampa's six-week Winter Equestrian Show with U.S., Canadian and South American competitors; Winter Park's famous annual Sidewalk Art Festival; St. Petersburg's Festival of States; Jacksonville's annual Home Tour of its turn-of-the-century Riverside-Avondale preservation. In early April Miami's Planet Ocean, itself an attraction devoted to the wonders of the sea, is home to a seafood festival. All of Easter Week— April 3 to 11—in our country's oldest permanent settlement, St. Augustine: an arts and crafts show, the blessing of the fleet and a horse and carriage parade. April 23 to 25, the Indian River Festival takes place in Titusville, which puts you close to Cape Canaveral, the Kennedy Space Center and the

(Continued on page 60)



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What's more, the Spacemate is the only over-the-counter microwave oven with a vent hood powerful enough to go over a cooktop grill as well as a gas or electric range. Its variable speed fan can move up to 400 cubic feet of air per minute.

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IF IT DOESN'T SAY **Amana** IT'S NOT A *Radarange* MICROWAVE OVEN

A Raytheon Company

Continued from page 58

Air Force Space Museum. April 3 to May 2, the Isle of Eight Flags Shrimp Festival goes on at Fernandina Beach on Amelia Island, an old, old town lately reconstructed. (Good place to stay for this—Amelia Island Plantation, topnotcher among ecologically protected resorts.)

Given my druthers, I'd love a return visit to White Springs, and the Stephen Foster Center on the Suwanee River where there's an old-time crafts and folk music festival every Memorial Day weekend. The whole Gulf Coast gets to me—Greek-accented Tarpon Springs and the sponge fishermen; Sarasota, the John Ringling influence still felt in the circus museum, the art museum in a Renaissance Villa and the Ca'd-'zan, "home of John," opulently copying a Venetian palace; Fort Myers, where the beach is like baby talc and where you can visit Thomas Edison's home. Every February he is remembered with a gala, beflowered Festival of Light.

Georgia's Governor's mansion features a rare cache of American Empire furniture

A causeway from here takes you to the islands of Sanibel and Captiva, shell capital of the U.S., a national bird sanctuary, with resort delights of South Seas Plantation at hand.

Key West, far-outest of the Florida Keys, was once home to John James Audubon back in 1832, then to Ernest Hemingway. Relaxed and Spanish West Indian mixed with New England, it celebrates its past and present with Old Island Days early in February.

Don't forget Walt Disney World, the entertainment and resort phenomenon that put Orlando on the map. The new airport there proves its impact. South is Cypress Gardens, full flowers and water skiing.

More on Florida: Florida Division of Tourism, Collins Building, Tallahassee, FL 32301.

GEORGIA: Atlanta, a zinger of a city, culturally and businesswise, has little that's antebellum but made history with two hotels—the Hyatt Regency, young granddaddy of atrium hotels, and Omni International, a city in itself. Residential areas are like scenic parks; its capitol has a real gold dome, and the governor's mansion features a rare cache of American Empire furnishings. Just outside town, Six Flags Over Georgia mixes history with fun in an entertainment park that's home to the Great American Scream Machine roller coaster. For a taste of early plantation life, Confederate history, and recreation, drive to Stone Mountain Park where, on a tremendous boulder, Gutzon Borglum carved the heads of Lee, Jackson and Jefferson Davis.

Savannah, loveliest of blossoming cities, laid out in fountained park squares by its founder, James Oglethorpe in 1733, is said to be the most ambitious of all recent urban revitalizations, from its myriad town houses to its waterfront, thanks to a determined female citizenry. In mid-April, 20 homes and gardens can be visited. April 22 to 24, in oak-shaded Johnson Square, a Night in Old Savannah festival celebrates its 15 ethnic cultures with food and music. Among historic beauties to be seen are the Low House, home of Juliette Gordon Low, founder of The Girl Scouts, the Regency Owens-Thomas house where Lafayette stayed, and The Olde Pink House, now a charming restaurant.

Exclusive Jekyll Island's cottages wintered the likes of Goulds, Vanderbilts and Rockefellers

To Brunswick on the coast, and the golden Atlantic islands, the

(Continued on page 62)



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But today? Just take a look at the chart on the right.

In it are a number of very interesting numbers,

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What's the Ultra Lowest Tar™ brand?

Now Soft Pack 100s have less than half the tar of Carlton Soft Pack 100s.

Now Box 100s are the lowest cigarette available, bar none.

And no cigarette, matched length for length, is lower in tar than Now.

Quick! What cigarette brand is the lowest in tar?

There's only one answer—Now.



regular or menthol

NUMBERS DON'T LIE. NO CIGARETTE, IN ANY SIZE, IS LOWER IN TAR THAN NOW.

	80's box	85's soft pack	100's box	100's soft pack
NOW	Less than 0.01mg	1mg	Less than 0.01mg	2mg
CARLTON	Less than 0.01mg	1mg*	1mg	5mg
CAMBRIDGE	Less than 0.1mg	1mg	—	4mg
BARCLAY	1mg	1mg	—	3mg

All tar numbers are av. per cigarette by FTC method, except the one asterisked (*) which is av. per cigarette by FTC Report May '81

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The lowest in tar of all brands.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

BOX, BOX 100's: Less than 0.01 mg. "tar", 0.001 mg. nicotine, SOFT PACK 85's FILTER, MENTHOL: 1 mg. "tar", 0.1 mg. nicotine, SOFT PACK 100's FILTER, MENTHOL: 2 mg. "tar", 0.2 mg. nicotine, av. per cigarette by FTC method.

Continued from page 60

Cloister on Sea Island (the famous pampering Mediterranean-flavored resort). But see lovely St. Simons, old tabby-built (oyster shell) houses and modern houses, often open on house tours, Christ Church where the Wesleys preached Methodism early on, and Fort Frederica where early settlers rebuffed the Spaniards. Drive by causeway to once-remote Jekyll Island, secluded and exclusive wintering spot for Goulds, Rockefellers and Vanderbilts, some of whose grand "cottages" can be seen. Augusta, to the north, is the site of the top-notch Masters Golf tournament held at the prestigious country club. Less known is the antebellum and Victorian charm of the Olde Town townhouses and landmarks, lately being brought back to their original magnolia-fragrant flavor, and especially beguiling in spring when camellias, azaleas and dogwood bloom. Ware's Folly, built by the mayor in 1818 at the exorbitant cost of $40,000, is a favorite, now an art institute, and the Old Medical College, a prime example of 1835 Greek Revival, has a fascinating operating theater.

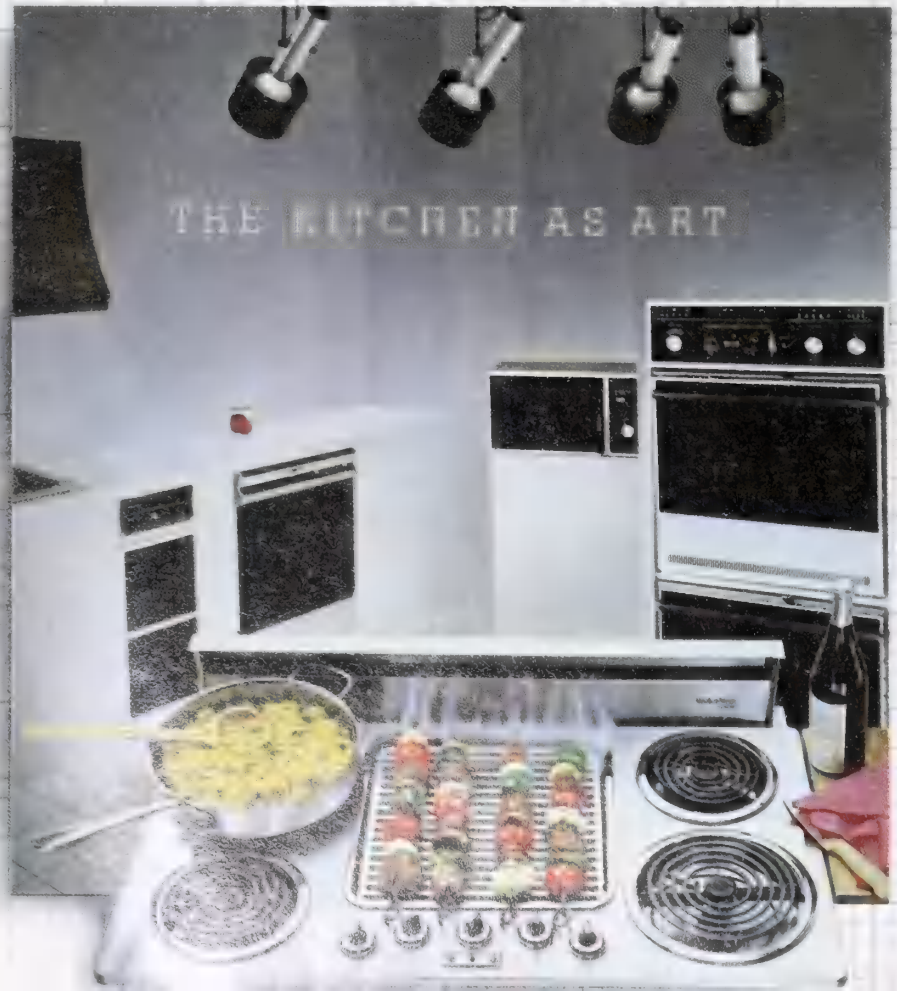
Callaway Gardens at Pine Mountains, begun as a philanthropist's nature conservancy, is 2,500 acres of serene wildwood and cultivated gardens (700 varieties of azaleas alone) with 13 lakes and 13 miles of trails, now a woodsy resort with hotel, cottages, restaurants and every kind of sporty diversion, plus green-thumb workshops, summer circuses and winter craft shows. Gardens are not distant from Warm Springs and the Franklin D. Roosevelt "Little White House." Plains, to the south, full of the memorabilia of Jimmy Carter, has become a tourist attraction.

Charleston: America's undisputed jewel of urban restoration

More on Georgia: Georgia Department of Industry and Trade, Box 1776, Atlanta, GA 30301.

SOUTH CAROLINA: Charleston, undisputed jewel among American cities, is graced with its own distinctive architecture, opulent but livable, cooled by lush gardens. It belies its tragic history of great rice and indigo wealth destroyed by war, because hard times gave one advantage: the old was retained since it could not be replaced. Thus the city's restoration in happier days has been the revival of original beauty. Take a carriage ride to sense its atmosphere and tempo. Then you'll want to visit its townhouses, many furnished with the original "rice" four posters and signature cabinetry of its 18th-century master, Thomas Elfe. (You can visit his workshop on Green Street.) Not to miss: the Adam-style Manigault House; the Greek Revival Edmonston-Alston House; the Georgian Heywood-Washington House.

(Continued on page 125)



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BEAUTY AT HOME

Cold Facts——Hot Tips

Winter-sensitive skin finds extremes of temperature and humidity a shocking experience. For spring vacations, your first resort should be a good sunscreen to keep yours in the pink. Here are 10 more skin survival secrets.

Editor GINA HEARST

COLD

HAIR AND SCALP

"At high altitudes, the scalp actually becomes tighter. This cuts down the blood supply and may cause flaking. To improve scalp circulation, massage it for a minute or so a day, or stand on your head—that's great for your face as well."

—René Furterer, hairstylist and creator of René Furterer hair and scalp-care products

BATHING

"Long hot baths feel great, but, in wintry climates, frequent bathing really dries out the skin. You're better off taking a quick shower using a rich emollient soap. The best way to apply a moisturizer: After bathing, pat yourself almost dry and smooth on the cream while your skin is still warm and moist."

—C. Crawford Mills, vice-president and general manager of The Erno Laszlo Institute

DEHYDRATION—LIPS AND EARS

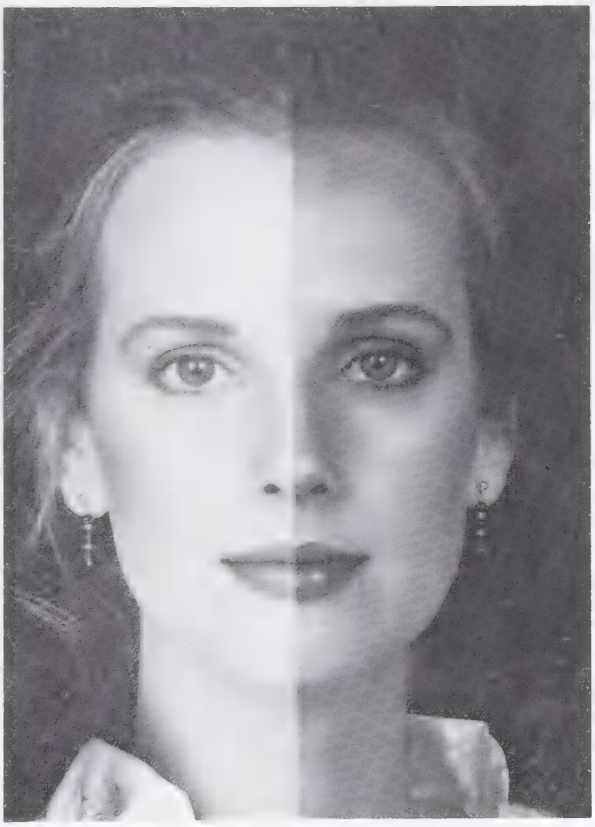
"In the Sierras, where it's high, dry and relatively warm, our biggest concern is dehydration. A breakfast of fresh fruit, yogurt and tea provides energy and lots of water. And don't forget to protect the tops of ears—use your lip protector for them, too."

—Kitty Jeneid, ski director at the Sierra Club Lodge, Norden, CA

AIRLINE TRAVEL

"I fly at least 18 days a month to both hot and cold climates, and the drying effect on my skin is severe—unfortunately, I also have an allergic reaction to many moisturizers. Before I moved to the tropics, my skin was *so* dry I used straight Vaseline on my face. It soaked right in, and friends said it brought out a natural healthy color. When you're flying, take along a moisturizer and drink plenty of water or juice—coffee, alcohol and even sodas are dehydrating."

—Marianne Seywert, flight attendant for Eastern Airlines



SPECIAL PROBLEMS

"People who suffer from acne, eczema or psoriasis usually find relief in hot, humid climates, so for them the sun is a mixed blessing, temporarily improving the skin condition but also speeding up the aging process. Exposure in moderation is the best compromise.

"Broken capillaries (*spider angioma*) are caused by the individual's genetic propensity to develop them, and not by extreme weather conditions. They are easily treated in the doctor's office."

—Dr. Hillard Pearlstein, dermatologist, New York, NY

HOT

EYES

"In Hawaii we see sun worshippers—the baby oil and iodine set—and in this strong sun, problems, including skin cancers, can develop quickly. A sunscreen with a high SPF number is essential. Use a light-absorbent moisturizer around your eyes and wear a good pair of sunglasses to avoid squint lines."

—Connie Gayle of Connie Gayle Beauty Center, Honolulu, HA

SUNBURN

"Vitamin A, which is good for the skin in general, will also take the sting out of your sunburn—a maximum dosage of 25,000 units taken over four to five days should do it. Don't take it any longer without your doctor's approval."

—Dr. Robert Giller, nutritionist, New York, NY

ANTIBIOTICS

"Some people like to carry along antibiotics 'just in case' when traveling to foreign shores. However, those drugs in the tetracycline family make the skin highly sensitive to the sun, and you'll turn red as a beet. Double-check with your doctor for an appropriate medication."

—Dr. John Rosen of Newport Beach, CA

ALASTAIR FINLAY

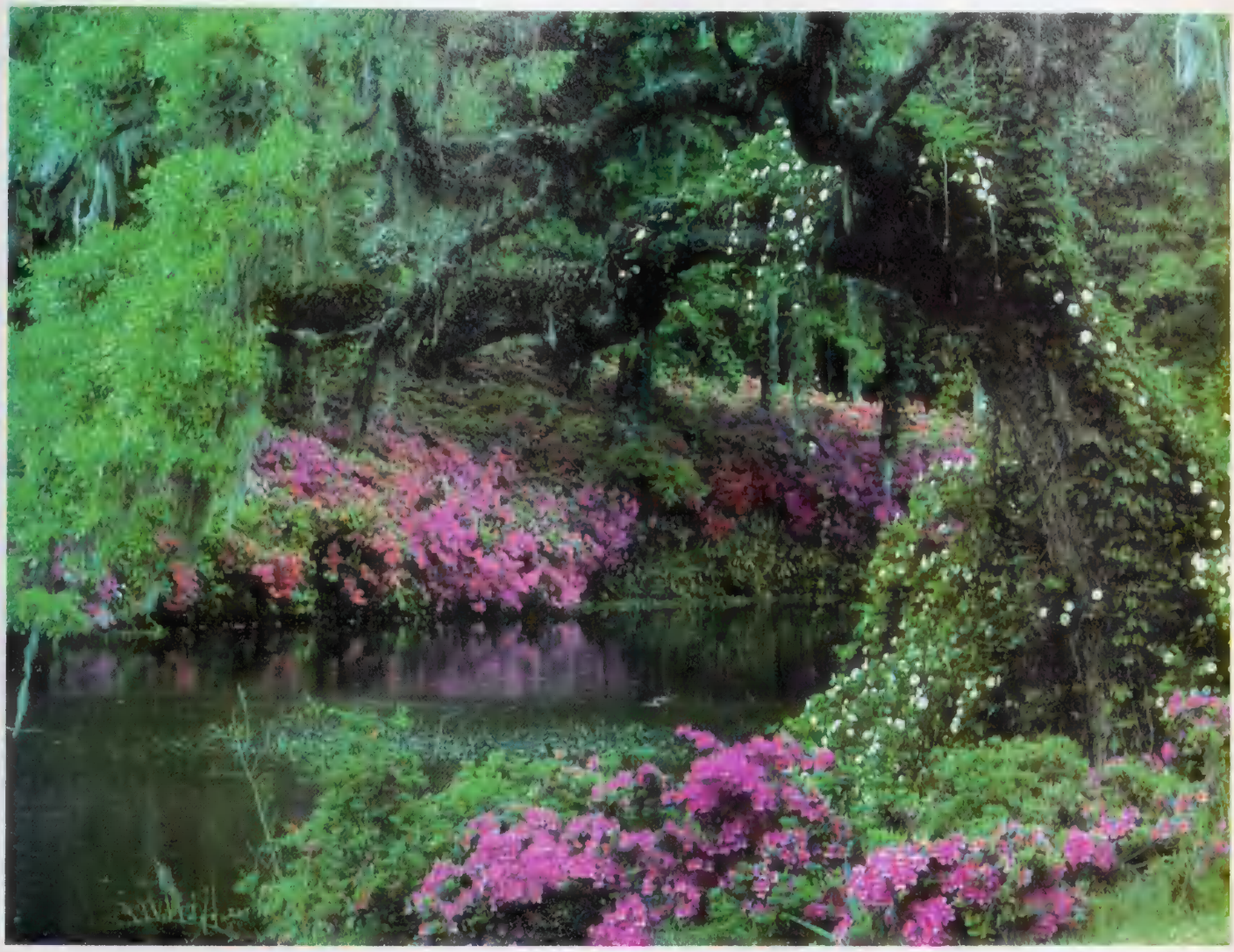
The Philadelphia wing chair upholstered in blue damask. For 160 page catalog and store near you send $5 to Harden, Dept. 11, McConnellsville, NY 13401.



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THE ROMANTIC SOUTH: GENEROUS AND GRACIOUS TO ALL



PHOTOGRAPHS COURTESY OF MIDDLETON PLACE GARDENS, CHARLESTON, S.C.

The power to evoke a mood is one of the South's great enchantments. A strong sense of place, whether in a lush garden or a splendid house, is a particular gift from the South to those who gladly succumb to her charm. One thinks of luxurious gardens such as Middleton *(above)*, just outside of Charleston, South Carolina, as the soul of romance. Or one imagines the pristine elegance Margaret Mitchell described in *Gone With the Wind* when she depicted a house "wide of veranda, flat of roof, beautiful as a woman is beautiful who is so sure of her charm that she can be generous and gracious to all."

This month House Beautiful salutes the South that resides in memory but whose vitality and serenity flourish today. We take you inside houses where the grandeur of traditional living prevails: high-ceilinged drawing rooms with crystal chandeliers and damask hangings, mahogany sideboards gleaming with old family silver—these are gracious pleasures of the South that are being enjoyed today. And our Travel feature offers a state-by-state visiting plan of the South should these houses inspire you to see more for yourself.►



THE ROMANTIC SOUTH

CHARLESTON VITALITY

The Major Peter Bocquet House (pronounced boo-ket) in Charleston, South Carolina, is regarded as one of the city's finest pre-Revolutionary houses. Built in 1770, it contains superb examples of Georgian woodwork. During the 19th century, the house was abandoned because of its commercial location. However, in 1981 Mrs. John Ragsdale, an interior designer, bought the property and proceeded to restore its former Georgian glory. Currently her home and office, this beautifully revived landmark is open to the public at various times of the year. Mrs. Ragsdale's eclectic taste is evidenced in the skillful blending of period pieces within a setting of contemporary color. What's more—19th-century style takes on a new life thanks to 20th-century verve and determination. ►

Traditionally, drawing rooms were placed on a house's second floor where the generous windows could catch the breeze. This drawing room *right* is paneled with the original 1770 cypress. Crossetted Georgian moldings surround the windows, set off by draped silk taffeta curtains. The secretary in the corner, made of old walnut, was executed by cabinetmaker P.A. Moore. The salmon pink facade of the house, typical of stucco surfaces painted in the 1770s, faces the bustling street.



© HABEL DUNNE



Unlike a museum, this house is lived in and loved for all of its comfort and color

Though the house was in desperate need of repair by the time Mrs. John Ragsdale acquired it, located as it was in the business section of Charleston, she was fully aware of its great potential. She began the project of refurbishing even before she formally owned it. "It certainly was a risk to undertake restoration before I was sure that the house would be mine," she says, "but somehow I just knew that it would all work out. It takes faith. As for the house's decoration, I wanted to honor the integrity of the past while making each room comfortable to live in. The more things change, the more they stay the same! That's how I think these great houses in Charleston will survive. Some of my friends who have inherited historic houses don't dare change a thing. I could never adjust to restrictions like that. My plan was to have furnishings that are historically correct wherever possible and update the look of the rooms with color. I can tell you that I was heartily disagreed with in the beginning, but my critics appreciate the effect, now that the dust has settled. This house is lived in and loved. I think that is how traditional decorating will prevail."

New fabrics were made from existing documented swatches: Draperies for the windows and the bed hangings are by Scalamandré; fabric for quilted loveseat by Clarence House; dining room chairs by Schumacher. The two armchairs in the drawing room *(previous page)* are reproductions of Chippendale designs adapted after those in Brighton Pavilion.■

Editor KATHLEEN MAHONEY





FOR MORE INFORMATION, SEE PRODUCT INFORMATION

Top: A six-paneled Japanese screen from the Edo period (late 19th century) graces a corner of the dining room; chair seats match the color of the place mats; flowers by Yvonne Bishop. *Bottom:* Salmon moiré brocade was used for the bell-shaped curtains and the tester designed by Mrs. Ragsdale. *Right:* The sitting area of the bedroom contains a new loveseat, reproductions of French *bouillotte* lamps and a 1770 highboy brought from Connecticut. Tassel pulls, tiebacks and fringes are all made by Scalamandré.


THE CHATEAUX OF FRANCE



THE ROMANTIC SOUTH

AN 1840s HOUSE REVIVED WITH SPIRITED COLOR

"Something happened to the South's zest for color after the Civil War," says Sara Logan, the designer who helped Mr. William H. Gurney redecorate his Charleston, S.C. house. "It's as if the defeat drained away the vital expression that was so glorious a part of the 19th century's style." Mr. Gurney was not content to do without color while he set about the restoration of this 1843 house. For the double drawing room he chose a deep coral wallcovering whose surface is lightly striated. In another effort to bring a contemporary feeling into the room, he used cotton chintz instead of traditional damask. Heavy white cotton was also used for the curtains, banded with coral striated trim.■ *Editor* KATHLEEN MAHONEY

The furniture in the double drawing room, one half of which is shown at right, is authentic 18th-century craftmanship. The Queen Anne chairs, Louis XVI backgammon table and Chinese chests are all pieces Mr. Gurney has collected. A painting by Raoul Dufy hangs over a Chinese Export platter in one corner, the roosters on the mantel are Chinese Export porcelain as well. Mr. Gurney had the dhurrie rug made for this room. Coral striated wallcovering is by Brunschwig & Fils.

MICHAEL DUNNE

FOR MORE DETAILS, SEE PRODUCT INFORMATION



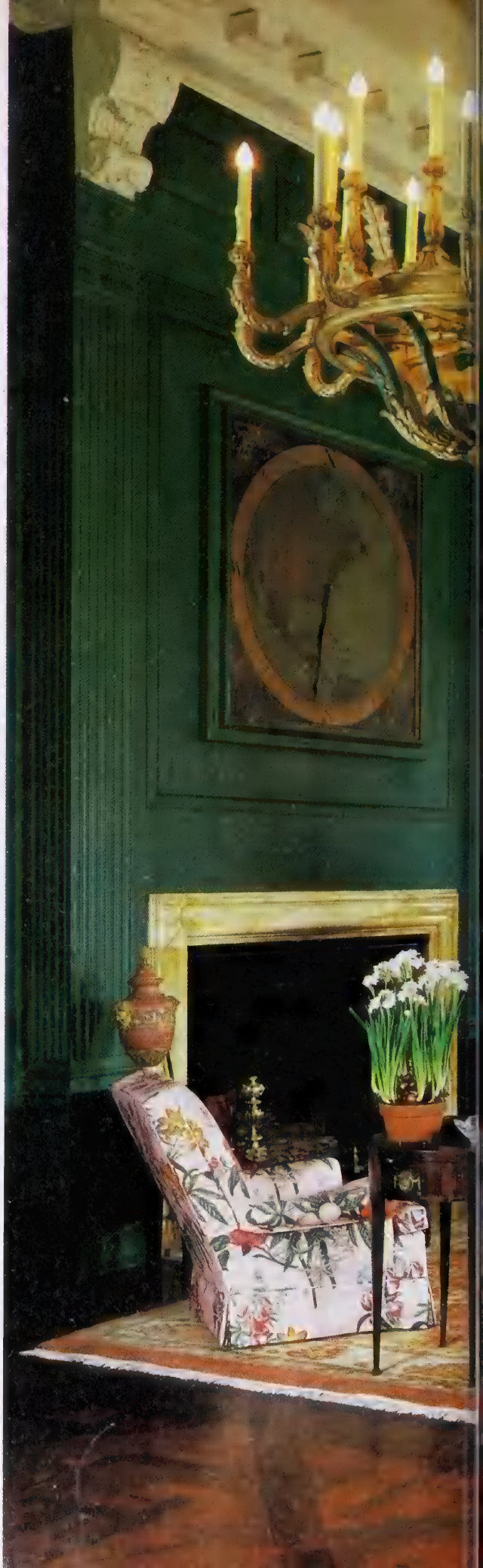
A NEW EDITION OF OLD ELEGANCE

A family's love for books inspired architect Burrell Hofman to design this magnificent library wing at Oxmoor, home of the Thomas Bullitts. Drawing on a southern tradition that adapts the Adam brothers' style, Mr. Hofman added this room in 1926; the main two-story structure, incorporating the original 1787 plantation house, was built in 1806—and now adjoins this wing. The three Palladian windows at one end, the elegant plasterwork ceiling and *parquet de Versailles* floors continue the classical lines of the 19th century found elsewhere in the house.

Generations of readers have amassed the 9,400 volume library, one that reflects the interests and issues of their times: military campaigns, southern political history, military biographies, horses and racing, astronomy, horticulture, sports and literature.

The room has been arranged for at least four separate reading and writing areas: by the fire, near the tall windows, and at small tables and desks placed at points throughout the 60-foot-long room. Every chair has been placed for the purpose of repose. Among the room's remarkable features is a working weather vane in the shape of a map of the 13 Colonies (modeled after one in England's Kensington Palace).■

At the time Oxmoor was reclaimed by the Bullitt family, the house had not been occupied for some 50 years. Mrs. Bullitt undertook the challenge of redecorating the imposing space—helped in her efforts by the superb quality of the original wall paint, it was still as fresh and elegant as the day it was done, more than 50 years ago. For the sofa, armchairs and pillows, she chose a botanical-print chintz of outsized camellias, hibiscus, lilies, foxglove and iris from Lee/Jofa.



WILLIAM P. STEELE

FOR MORE DETAILS, SEE PRODUCT INFORMATION









Old Roses

Romantic gardens are making a comeback, starring fragrant roses of yesteryear

When Cleopatra first beguiled Marc Antony, he was knee-deep in rose petals. Life for certain Greeks and Romans was indeed a "bed of roses." That this exalted flower has endured (rose fossils pre-date man by nearly 30 million years) is the ultimate tribute to its remarkable powers. From Shakespeare to Stein, the rose has been a love object, a source of endless fascination, a symbol of sybaritic pleasure. Written over a century ago, this ode from Dean Hole's *Book About Roses* captures the intoxicating charm of the Queen of flowers: "Enter then, the Rose Garden when the first sunshine sparkles in the dew, and enjoy with thankful happiness one of the loveliest scenes on earth. What a diversity, yet what a harmony of color . . . Dwarf Roses and Climbing Roses, roses closely carpeting the ground, roses that droop in snowy foam like fountains, and roses that stretch out their branches upward as though they would kiss the sun . . . roses in clusters and roses blooming singly . . . and over all this perfect unity, what a freshness, fragrance, purity."►

Rose-covered folly in Caroline Somerset's English garden *(left):* Iceberg mimics the voluptuous old-fashioned rose. The white blossoms, lining a formal path, are grown as "tree" roses. In the Countess of Harrington's "secret garden" *(above),* Old Roses bloom in a profusion of pastels. The mass planting blends roses of different heights with herbaceous perennials.

Photographs: Opposite: Scowen/Smith Collection; this page: R.H.M. Robinson/Smith Collection, both from *The Englishwoman's Garden* by Alvilde Lees-Milne and Rosemary Very. Copyright © 1980 by Chatto & Windus.

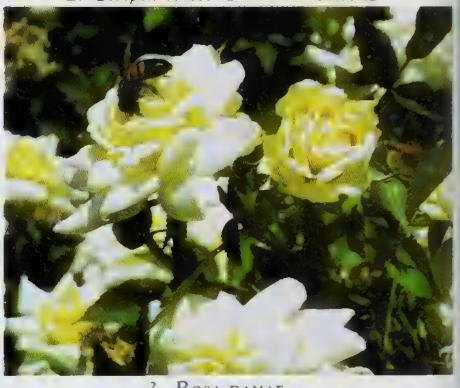
The fact that many of the Old Roses still exist attests to their hardiness, tenacity and ease of cultivation



1. Roses can be massed with herbs as they once were



2. Striped Moss Oeillet Panache



3. Rosa danae



5. Intensely fragrant ancient Gallica, Charles de Mills *has four-inch blooms*



4. Hybrid Musk Cornelia

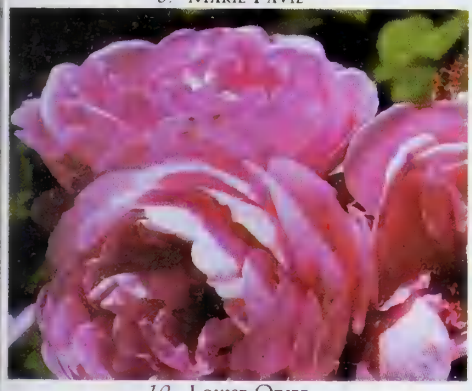
"The rose of the past is better than the rose we ravish today . . . purer and fitter. . . ." This from a 19th-century gardener whose sentiment still holds true. The Old Rose—the variety that was bred before the 1880s—is celebrated as being the most fragrant of the varieties. Characterized by intense color and ruffled petals, old-fashioned roses are currently enjoying a renaissance in American gardens. Not only have they endured beautifully, but the ancient favorites have proven to be far less finicky than many of the modern hybrids. Old Roses emit a bewitching aroma that blends apricot and balsam, honey, clove and musk—in other words, the sweet scent Shakespeare spoke of. In the 1860s, J.B. Guillot crossbred "China" roses with large-flowered European hybrid perpetuals, creating a new class called Hybrid Teas, the forerunners of the less-fragrant modern roses. As for many of the old varieties—the Damasks and Gallicas, Cabbage and Musk, Bourbons and Moss, plus nearly 200 wild species—they can easily be grown today.

OLD ROSES

Their brilliant colors create wonderful potpourri with fragrance that can actually intensify as the petals age



6. MARIE PAVIE



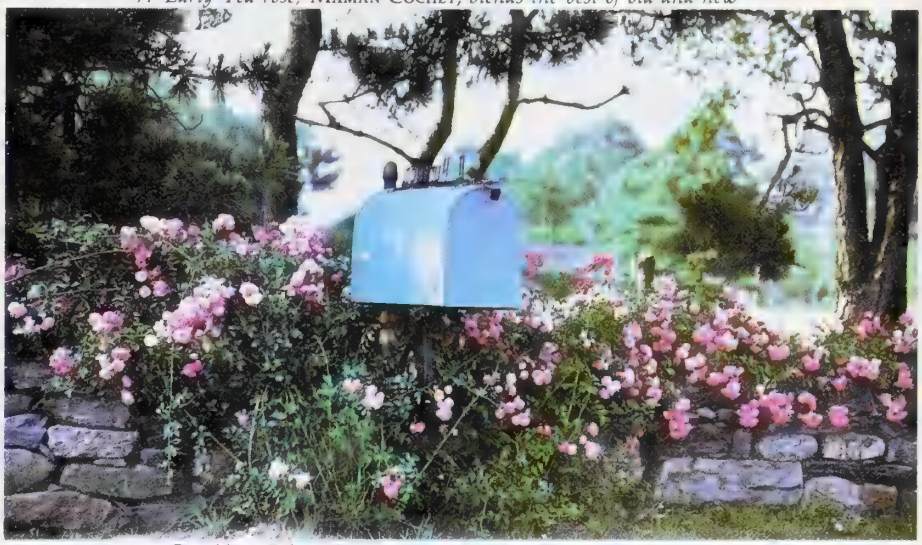
10. LOUISE ODIER



9. Quarter-sized wild rose called MULTIFLORA



7. Early Tea rose, MAMAN COCHET, *blends the best of old and new*



8. Rambling Polyantha rose, THE FAIRY, *embraces an old stone wall*

Anyone who has grown modern roses will be pleased to find Old Roses less demanding. Because of their tenacity, many of the old varieties are still in existence and available today. You can grow them as beautiful ornamental shrubs that provide flowers for cutting and for potpourri. Unlike the modern roses, petal colors don't fade; their fragrance is more lasting, and can intensify with age. Start by growing one or two varieties. You'll get hooked by their beauty and intoxicating fragrance. You may even wish to join the newly formed Heritage Rose Society: Dept. HB, 947 Broughton Way, Woodburn, OR 97071 (dues and publication, $4.00 per year).■ *Editor* KEN DRUSE

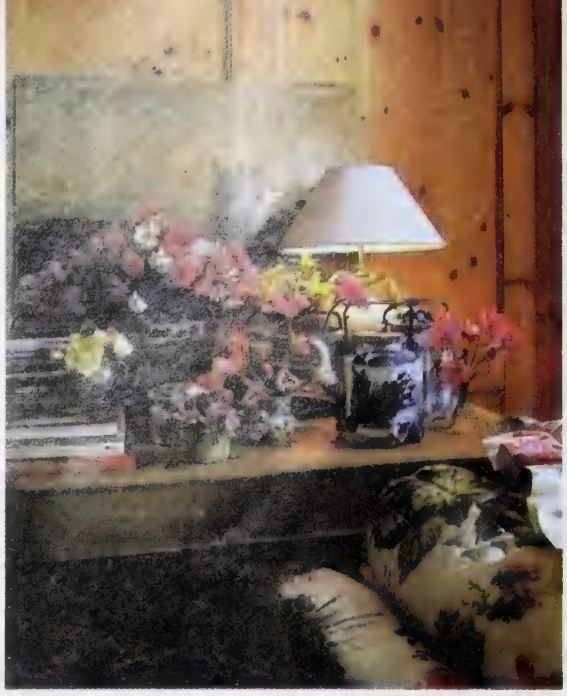
For those whose taste runs to the old-fashioned roses originally bred in the 1800s, we recommend these American nurseries: Roses of Yesterday and Today, 802 Brown Valley Rd., Watsonville, CA 95076; Gurney Seed & Nursery Co., Yankton, SD 52079; Pickering Nurseries, 670 Kingston Rd., Pickering, Ontario, Canada. Catalogs available.

The NEW AMERICAN STYLE

It's English chintz, French furniture and cottage charm







A still life on an old pine table in the library *(right)* reflects the owner's joy in collecting accessories, especially flower containers. "Fresh flowers are my one vice," she says.

The wide central hall *(below)*, from which the living room and library open, welcomes visitors with a fire in winter. In summer, French doors stand wide open to the screened porch.





With their flowering chintzes and wonderfully plump, upholstered furniture, these rooms owe something to the English style of decorating, but their particular brand of gracious informality is typically American. "We wanted a beautiful house—not a showcase—with furniture that makes people want to flop down," say the owners of this 1873 Long Island house. They chose interior designer Hariet Eckstein because of her bent for artistic nonchalance. Ms. Eckstein, who is also an illustrator, never works with a color scheme. "I go at a room the the way I would a painting or composition," she says. The texture of this "painting" is based on simple luxuries, artfully mixed: the prettiest chintzes, florals and checks; the most comfortable down-upholstered furniture; antiques for spice. In the living room *(preceding pages)*, she "arranged her composition" against walls of rich chocolate, which make the chintz pattern glow by day, cozy at night. A floral etching by Elaine Simel adds to this picturesque setting.►



The library coffee table *(above)* is from Roundtree Inc., as are the furniture and deer in the hall. Traditional pine paneling gets a fresh twist with pale blue ceiling, the most exuberant of floral prints and filmy batiste curtains.

Luxurious seating and luscious fabrics have not erased the appealing farmhouse origins of the rooms





WILLIAM P. STEELE

The dining room *(above)* is large enough for two round tables. Dining chairs, with bows on the back, have the same down upholstery as furniture in other rooms.

New walls in the kitchen *(right)* were installed by Peter Aronin for Petron. The marble-topped table on a turned-wood base is surrounded by hand-hewn twig chairs.

This Long Island kitchen functions beautifully before a dinner party, and then gets dressed up to join the fun. "When 22 people are eating in the dining room, it works better if they serve themselves in the kitchen," says the hostess. "It is just as pretty as any other room, and I usually have flowers in here anyway." With its marble countertops, glass-doored cabinets and black and white tile floor, the kitchen looks as if it might have been here for generations. The completely remodeled room, originally a kitchen and a small, dark breakfast room, is now white-washed—including wall planking and uncovered beams. Ample windows also brighten the generous new space. The freestanding sink counter floats in light from the bay window; more sunlight streams in from the greenhouse/laundry to the left of the cabinet wall. The owner found the glass overhead cabinets and the paneled wood base units in stock sizes. "I know plastic laminate would be easier to clean," she says, "but it just isn't the right look for me."►



"If I had to move," the
owner says, "I would do my next house
exactly the same way"

When the owners first bought their place five years ago, the yard *(above)* appealed to them as much as the house did. It is here that the man of the house indulges his passion for gardening, and it is also here that a tent can be set up for large parties or family celebrations. For more casual gatherings, twig furniture under canvas umbrellas invites lounging. In the bedroom *(below)*, quilt cover, lace-topped batiste curtains and valances by Robert Tree for Robert Warshaw, Ltd. Lacy curtains reappear in many of the rooms.



As light and airy as a turn-of-the-century sleeping porch (and considerably warmer), the master bedroom is the most tranquil spot in a very peaceful and ordered house. Both its tranquility and its farmhouse origins are enhanced by white-washed planking (installed over the old walls) and by a white-painted floor. Soft colors, in a profusion of hydrangea and gingham prints, surround the painted bed, dressed European-style in a plump coverlet. Luxuries: the down-filled quilt with buttoned-on cover; wall lamps at just the right height for reading in bed; generous closet space on either side of the sitting alcove. Hariet Eckstein designed the French-door closets that preserve the airy look; shirred batiste inside conceals the contents. ■

COLOR MIX A FORMULA FOR SUCCESS

How the prettiest color palette can do your decorating work for you

Pink and blue—pretty, feminine, romantic—colors we find splashed in bedrooms and boudoirs, on ruffles and flounces. But can these soft colors survive life in a formal living room? Here is a room where the elements of romance have come of age: Ruffles emerge as exquisitely tailored pleats; bows translate to welting; and pinks and blues, anchored by a rich green, assume a subtle maturity. "I wanted to soften the formality of pale brick walls, high-beamed ceiling and dramatic arched windows by using a palette of pastels," says Susan Zises Green, who designed the room for the Mansion in October Showcase in Convent Station, N.J. She started with a central color statement, the round table with its blue quilting draped to the floor ("like you'd find in a bedroom, but much larger"). Then she organized the 24- by 36-foot room into three conversation areas formed around one easy-to-live-with print, drawing out one solid color in each area and playing it up with tailoring and texture. "The sophisticated print of blue and pink hydrangeas on unglazed cotton works to bring those pastels out of the boudoir and then it lets these colors stand on their own," she says. A deep hunter green "grounds" the pale colors and echoes the trees and shrubs in the garden. The magnificent antique Aubusson carpet, with its neutral ground and muted floral pattern, pulls everything together, adding dignity and bringing the clusters of color into a perfect harmony. In this environment, furnishings and accessories can be eclectic—and fun. Fine antiques and contemporary pieces play together nicely, and little surprises that delight the eye reflect a gradual evolution of treasured and collected items—all at home within the beautiful variations created by color.■ *Editor* JASON KONTOS

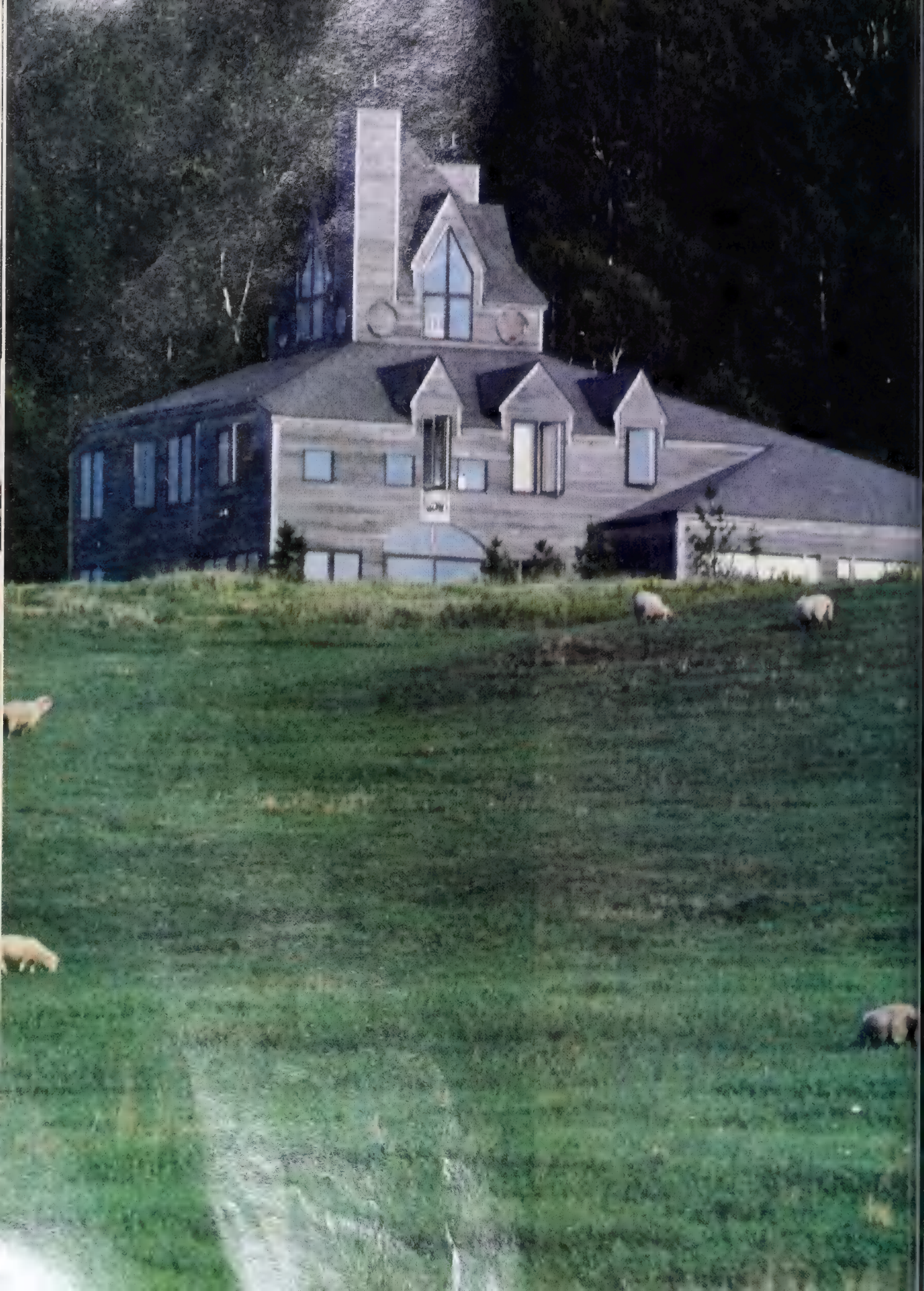


A room that has English country house comfort and style—with a difference. The color scheme is surely romantic, but hardly naive: Pastel hues of hydrangea pink and blue spring up in clusters, brought under control with a deep green, dressmaker details and the use of texture.

JAMES LYNN

Many readers use PRODUCT INFORMATION






HIGH SPIRITS FARM
A New Breed of Castle



The masters of High Spirits Farm are Cole, 8, Gillette, 5, and Dana, 2. When the younger Bradleys aren't helping their parents with the farm's sheep, they explore the surrounding countryside, on cross-country skis in the winter and on hiking trails in the summer. Another favorite summer activity is splashing in the swimming pool that was recently added to the south side of the house.

A MODERN FARMHOUSE—WITH TOWERS AND TURRETS —OWES ITS ORIGINS TO THE SHINGLE STYLE

Just behind the grassy knoll of a hauntingly beautiful, wind-swept hilltop in North Hately, Quebec, nestles a brand-new house, the activity center for a sheep farm. The house, unlike the 265 purebred residing animals, is a hybrid—modern in plan and construction, yet traditional in its allusion to past architectural styles. The owners of High Spirits Farm, Tim and Bev Bradley, enjoy another asset: the surrounding abundance of maple trees, which provides a resource for their flourishing maple syrup operation. When they decided to build the house, on a treeless hill, they called upon innovative Montreal architect Peter Rose to design a "low, stone Cotswold cottage" that would house them and their young sons.

But the knowledgeable young architect had a different idea. Rose knew that North Hatley reflected several architectural attitudes—from traditional Quebec and New England farmhouse to turn-of-the century Shingle Style. He recalled the area's popularity as a summering spot for Americans during the 1890s to 1920s, and was aware of their fondness for Newport's fanciful Shingle Style. When vacationing Americans built these houses along the shore of Lake Massawippi, they envisioned something more dramatic than cottages of local clapboard: What these affluent visitors were after was a rich mixture of fanciful forms and carpenter's bravado. These 19th-century houses with their turrets and towers dot the lakeside terrain below the Bradley's hillside *château du bois.*

"I wanted to evoke similar imagery for the Bradleys' house," explains Rose, "to set it within the context of this architecturally rich area. But unlike the sheltered shoreline sites, the hill is subjected to constant winter winds. It was necessary to design a house that nested snugly and firmly into the hilltop and to keep the house's cedar skin taut—not punctuated with deep reveals, porches or overhangs to flutter in the wind."■

NORMAN McGRATH



Intricate and richly ornamented, the central tower of the house *(right* and *below)* is like a Victorian pinnacle, or a turret, and serves as a unifying focal point. An octagonal banquette at the peak is a great place to enjoy the 360-degree views.

The living room *(far right)* can be entered either from the center hall or from an arched sliding door. Echoing the arch shape, a stone fireplace *(opposite, not seen)* offers warmth during harsh Canadian winters.







A SOARING TOWER CUTS THROUGH THE CORE

The Bradley house is an extravagant and rich composition, standing tall in a high meadow, its graceful lookout tower commanding views of up to 30 miles on a clear day. It looks every bit like a child's image of a castle, "an image I had very much in mind when designing the house," says architect Rose. "In fact, people often tell me that from afar the house looks more like carved stone than silvery cedar siding." This romantic image of a castle is enhanced by several notions dear to the hearts of the Canadian French, who have a penchant for the neo-Gothic: Narrow spiky dormers break the roofline and point to the peaked tower; a sprawling, asymmetrical massing of forms supports the pinnacle and tall chimneys of differing heights. Although the feeling is of a sweeping verticality, in reality, this house—like most modern houses—has been designed in relationship to its site. Because of the extreme winds, roofs are long and low, merging with the horizon at times. Just as the tower is the dominating architectural element of the exterior so, too, is it—a free-standing, pine octagon—the focal point of the interior. This three-story-high tower, with its traditional



FROM THE LIVING ROOM, GUESTS CAN COUNT SHEEP

ornamentation, is a modern idea, an idea inspired by Mr. Rose's former mentor, architect Charles Moore. The giant piece of furniture or cabinetry, a *baldachino* of sorts (the symbolic center of the house), offers a variety of experiences. If one is on the ground floor *(top left)*, the sculptural quality of the tower is prominent. This oblique view through the various layers of the structure extends the full 28 feet of the tower. From the second level, one can look down over the inner railings to the entry hall below to welcome those arriving. And from the top of the tower, there is a nestlike perch, a lookout through the four Gothic windows on each side of the tower *(lower left)*. What Mr. Rose has done here in the tower, and in the rest of the house, is to merge imagery with function: Ideas are strong, but the house really works for the lively family of five that occupies it. The interior, like the style of the facade, is eclectic—part modern, part traditional. Under the deft guidance of Montreal interior designer Elizabeth Ebberts, antiques and contemporary pieces blend in the living room and throughout the house.■

—SUSAN GRANT LEWIN

A HISTORY OF AMERICAN SHELTER

One of this country's top young architects takes a look at American architecture from the year 700 through to the present and beyond. For the year 2000 he even takes a stab at living in outer space



700
Pueblo



1200
Tipi



1400
Longhouse



1623
English Cottage



1635
Medieval



1638
Log Cabin



1640
Stone Ender



1650
Dutch Colonial



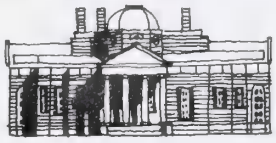
1655
Jacobean



16
Gar
Hou



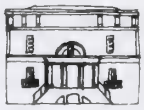
1765
Federal



1770
Jeffersonian Classicism



1800
Adam



1815
Regency



1820
Greek Revival



1825
Spanish Colonial



1830
Shaker



1860
Octagon



1860
Renaissance Revival



1865
Stick



1870
Second Empire



1875
High Victorian Gothic



1880
Queen Anne



1885
Richardsonian Rom



1895
Mission



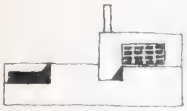
1900
Tudor



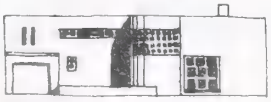
1905
Classic Revival



1905
Wrightian



1930
International



1935
Art Moderne



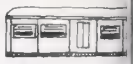
1945
Northwestern



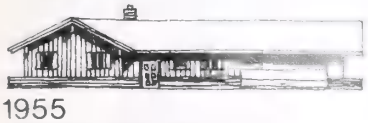
1945
Quonset Hut



1950
Mobile Home



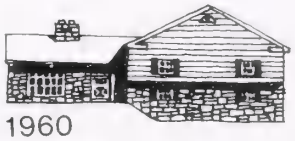
1950
Prefabricate



1955
Contractor Modern



1955
Neo Colonial



1960
Split Level

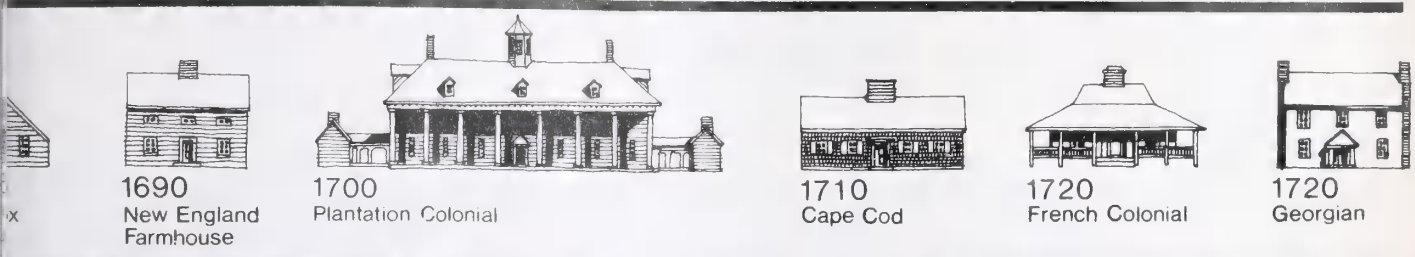


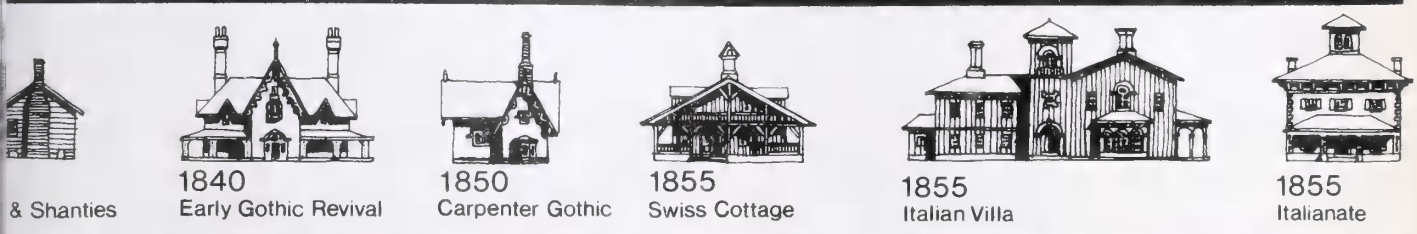
1960
Brutalism

from American Shelter by Lester Walker [illegible] Published by [illegible] Press of Woodstock, N.Y.

It has always been difficult for me to travel anywhere in America and not wonder why houses are the way they are. Why is one shaped like a Greek temple while another has icicle-like decoration hanging from its roof? Why is the split level split and the saltbox called saltbox?

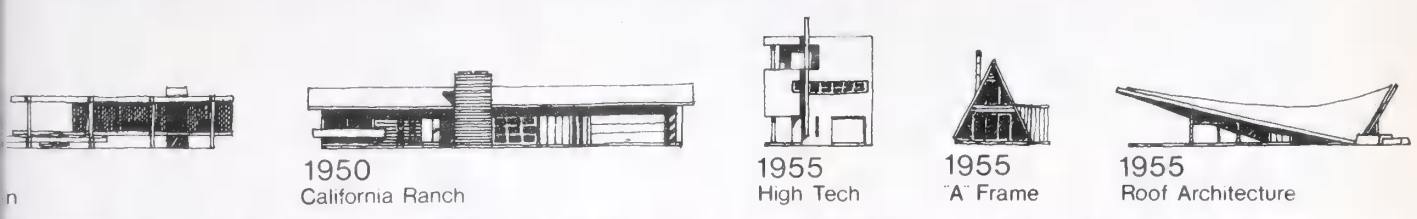
My enthusiasm for houses and their design has led me on an exciting five-year adventure resulting in a book titled *American Shelter*. Below is a chronological listing I've drawn for House Beautiful. It represents some of the 100 house styles that are in the book. These are reflections of the culture of their day, works of art designed and built by skilled crafts people. Of course, they all have very special reasons for being as they are. ■ —LES WALKER













© Lester Walker

NOT FOR BATHING ONLY

Designed for body *and* soul, this spacious bath sports a media room upstairs

Every bathroom, no matter how tiny, is a secret world—a wonderfully private place to be alone with your thoughts, to pamper your body and recharge your spirits. What makes this bathroom so splendid is that it takes the luxury of privacy one step farther: It has a travertine-encased tub for soothing the body—and a media room upstairs for stimulating the mind. Equipped with everything a video buff would love, this room was a stroke of brilliance on the part of the designer, Richard Himmel. The owners wanted to expand their too-tiny master bath to include a seldom used dressing room—and he suggested reaching out not just horizontally but vertically, to tap attic space above.

"The moment an attic room was mentioned, we both envisioned it as a media room," says the owner. "We had wanted a big screen TV but quite simply didn't have a good place to put it anywhere in the house." In addition to their new screen, the 20-by-14-foot media loft is equipped with every variety of video game and even a pinball machine ("It's a sit-down one because the peak of the roof didn't allow standing"). It also has a desk, files for home office work and a telephone to link it with the outside world. The room's feeling of absolute privacy is enhanced by the circuitous route one must take to reach it—through the master bedroom to the master bath and up a spiral stair to the peak of the house.



ELYSE LEWIN

Actually a loft above the bathroom, this media room *(above)* was carved out of empty attic space. Equipped with every variety of video game, it's a perfect getaway. The bath *(right)*, linked by a spiral staircase, is lit by a new skylight. The whirlpool tub has an adjacent planter which looks twice as lush reflected in the mirrored wall.

Equally luxurious, the bath below has a get-away-from-it-all atmosphere that's played up by the big skylight and the abundance of plants, which turn it into a sort of secret garden. (Where you might expect a secluded pool, there's a whirlpool tub.) For lounging, a carved teak Burmese chair, traditionally used for relaxing on porches, was brought in. Not shown are two sinks, a toilet and a shower stall.

Though far from small, the 12-by-16-foot bathroom has a feeling of great spaciousness, thanks to the cathedral ceiling and the mirrored wall. ■

Editor KIM FREEMAN

FOR MORE DETAILS, SEE PRODUCT INFORMATION















WILLIAM P. STEELE

HOW A LONDON PHONE BOOTH BECAME AN AMERICAN SHOWER

A spacious, modern bath wing that's remodeled—right down to the shower

One of the problems with most historic houses is historic bathrooms. Once located outside the house, they've usually ended up as afterthoughts inside, plunked in awkward spaces—like the end of a hall, as in this 1700s New England house.

"To reach our bath, you had to walk through one of the children's bedrooms," says Scottie Held, citing the reason why she and her husband Rob decided to add a spacious modern bath and bedroom. What's more, they dared to do it long distance—from London, where they'd been living for three years.

"The house had a barn annex that had been partially converted into a kitchen. It was the perfect place to add the bath we wanted," says Mrs. Held. Since the barn wasn't visible from the street, the Helds had the freedom to experiment with the architecture and add big windows and skylights.

The remodeling proceeded like clockwork with architect David Durrant sending the plans to England, and the Helds sending changes back. The only snag: what to do for a shower. "We knew the bath would be open and spacious—and we wanted something that wouldn't close it off."

The solution came from a friend's chance comment: While walking down a street in London, he happened to look at a phone booth and remark that it would make a great shower. Instantly, the Helds were taking turns pretending to scrub themselves in the phone booth to see if it was really shower sized (it happens to be three feet by three feet—the size of most stalls). But tracking down a booth to buy was another story altogether. "It was a bit confusing because it turns out a telephone booth isn't called a booth—it's a kiosk." Finally, the Helds located a booth—only to find out that it was solid cast iron and weighed 1,500 pounds.

"It seems we developed a fetish for heavy things," says Mrs. Held, who also brought back a taxi, cast-iron benches from St. Regent's Park and three antique stoves (one of them heats the bedroom, *bottom left*). The Helds were able to ship the whole lot over by container (fortunately, you pay by container size, not weight). But getting a 1,500-pound shower stall upstairs to the bath was an awesome task.

"At first we couldn't get the pieces apart—they were literally rusted together. Then we couldn't get the old, peeling paint off. We tried a man who cleans gravestones. Then a car painter, at which point it occured to us that if sandblasters wouldn't take the paint off, water wouldn't. So we left the old paint on and restored the red color with new coats of rustproof paint."

The Helds also had to construct a cement base for the phone/shower—and pray that the plumbing they'd installed matched the position of the holes they'd drilled in the shower. Fortunately, it did. "Now our friends come back from England and say, 'It's amazing how clean the British are. Why there's a shower on every corner in London!' "■

Editor TRICIA FOLEY

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Everything's modern in this remodeled bathroom, except for the Palladian window next to the sink *(top left)*, the one sign that this is an annex to an historic New England house. The bedroom area *(bottom right)* has a water closet behind the tree ("I didn't want to have to run far," says Mrs. Held) and an antique Danish wood-burning stove, which the Helds brought back from England, along with the London phone booth they turned into a shower *(bottom left)*.

HOW A SMALL BATH BLOSSOMED

With space borrowed from the master bedroom, it's a luxurious retreat

Today's bath isn't just a necessity room, with a too-short tub and fixtures positioned for the convenience of the plumber. It's a splendid room of it's own, and often one of the most personal in the house at that.

Finding the space to take your bath from ordinary to spectacular may be easier than you think—often it's hiding nearby, disguised as a row of closets or an unused dressing room. Case in point: This 12-by-12-foot bath used to be smaller by one third, but by borrowing from the master bedroom and raising the ceiling, it became a luxurious retreat. Added pluses: New sliding glass doors link it with a second-floor terrace and skylights shower the room with sun. Now there's room for pampering—and exercising (roll-up mats are kept nearby), with a professional scale on hand to keep track of the results.■

Editor MARY EMMERLING



In this spacious bath, the toilet is closeted behind a slatted door; the tub is an ample whirlpool bath in cerulean blue. The wood-grain planking on ceiling and the easy-care Solarian II on the floor are both from Armstrong. For early morning ease, there are two rimless lavatories with Alterna chrome faucets. All bath fixtures by Kohler

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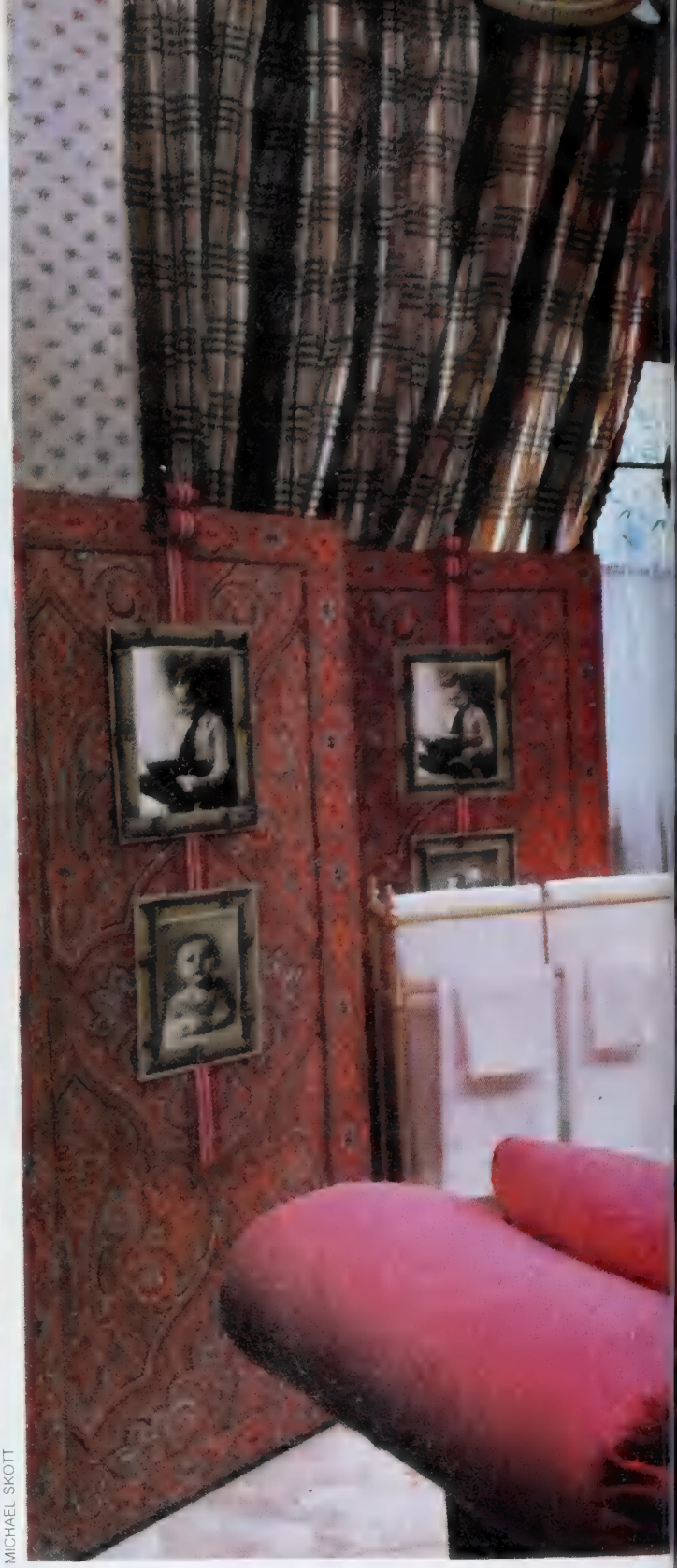
Today's best loved baths are rooms you love to spend time in—
whether you're in the tub or out

A BATH DESIGNED FOR OLD-FASHIONED LEISURE

With family photographs and fine antiques, this is a bath that's both elegant and personal







MICHAEL SKOTT

In this Edwardian-style bath, the scalloped valance is made of wallpaper border—as are the picture frames on the screen *(above)* and wall *(top left)*. But look carefully—some of the pictures have real ribbon bows, others are trompe l'oeil. All the photos are of Mr. Neas's friends and family—what gives them their tintype look is matte, sepia-tone reproduction done on Kodak paper by a professional color lab.

To close off the toilet area (without actually closeting it), Mr. Neas used a paisley upholstered screen. The sink *(bottom left)*, adorned with Greek motifs, is a modern one from Sherle Wagner that the Edwardians would have loved. Wallpapers and fabrics by Brunschwig & Fils.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



This is a bathroom full of the unexpected: a taffeta-curtained alcove for a tub, an antique chest for towels *(opposite top)* and an old-fashioned chaise for relaxing. Finding such refined beauty in the bath, however, wouldn't have surprised our forefathers. Back before the invention of all that we consider "bathroom-y," England's first baths were created out of extra bedrooms and decorated with the same grandeur as the rest of the house. "It was typical for the Edwardians to use upholstered chaises in the bath," says designer Richard Neas, who has created a turn-of-the-century room with a 20th-century appeal. His surprises: a dash of pink on the chaise and a trompe-l'oeil marble floor. Next to the tub is a *faux* fur rug—"I couldn't find one, so I painted it," says Mr. Neas (the advantage of being an artist). The pictures he's hung look like tintypes, but they're all modern photos reproduced in sepia tones. "The bathroom is a wonderful place for a photo gallery," he says.■

THE WELL-DRESSED BATHROOM

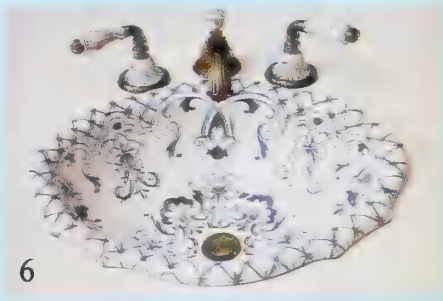
Some of the prettiest bathroom designs come from the past—Delft-tile-inspired porcelain sinks, whimsical Victorian soap dishes. After all, this was the first time the bath was given a room of it's own . . . indoors. With no precedent to follow, designers' imaginations led the way, creating new and interesting designs. Here, we have rounded up both modern and antique-inspired bath fittings to give your bathroom that same special personality. **1.** This vitreous china pedestal lavatory is sleek and modern—but, paired with hand-painted clover ceramic tiles, it acquires a romantic freshness. Roma by American Standard, it's 31 inches high, 30 inches wide, and $20\frac{1}{2}$ inches deep and priced at $351. The triangular acrylic fittings, also in the Roma pattern, are $300. Hand-painted and imported from Italy, the 8-by-8-inch tiles are $2.50, each at Capital Tile. **2.** In up-to-the-minute Lucite, these towel holders and accessories gain a subtle elegance when paired with brass. The 18-inch shelf is $150; the 18-inch towel-bar, $135; the towel ring, $105; and the hook, $45, all from Paul Associates. **3.** Classically beautiful accessories like this brass towel ring are the simplest way to give a bathroom great style. The ring, $6; the soap and sponge holder, $20—both from Edward Greeman. **4.** Nothing rivals the beauty of pure white porcelain: Here is an oval basin with decorative fluting that gives it an old-world feeling. Faucets and handles gleam with their 24-karat gold plating. Both from Sherle Wagner, the basin is $296; the fittings, $740. **5.** Victorian ingenuity shows up in this reproduction brass soap, toothbrush and glass holder, $55 from The Elegant John. **6.** The inspiration for this basin: a 17th-century Delft tile, now in a museum. To complement it, the antique pewter fittings have blue-and-white porcelain trim. The sink is $462; the fittings, $820, both by Sherle Wagner. Matching wallpaper and tiles also available. **7.** See what a difference a classic brass rack can make? These, with rounded knobs at the ends, are from Edward Greeman. The 24-inch towel bar is $22; the 18-inch bar, $20; the toilet paper holder, $20. All-cotton terry hand towel is $31 at Pratesi. **8.** The original versions of these brass soap and glass holders are sought-after antiques. Both reproduced by Howard Kaplan's French Country Store; they're $75 each. ■

Editor BEVERLY McGUIRE

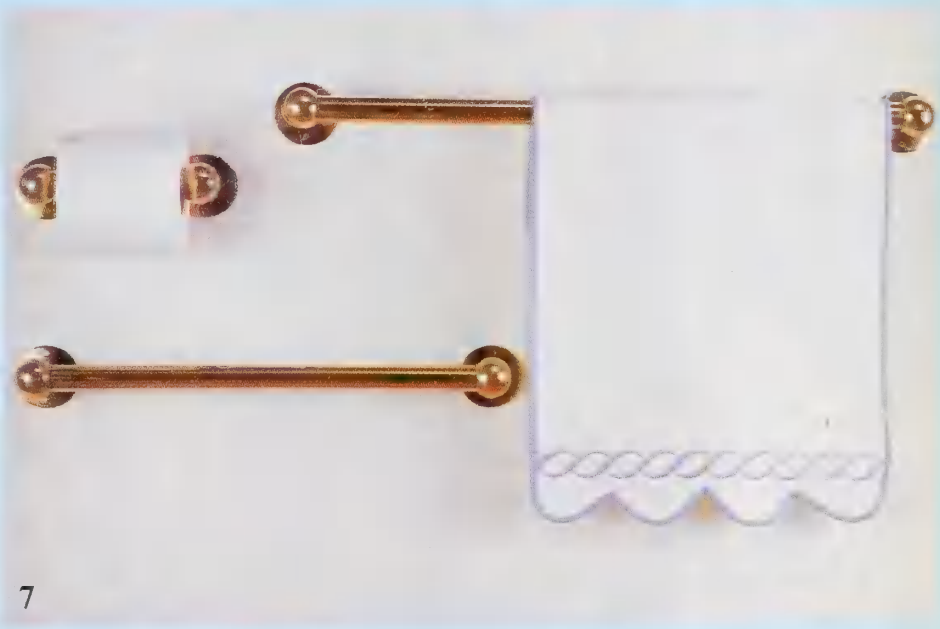



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5


6


3


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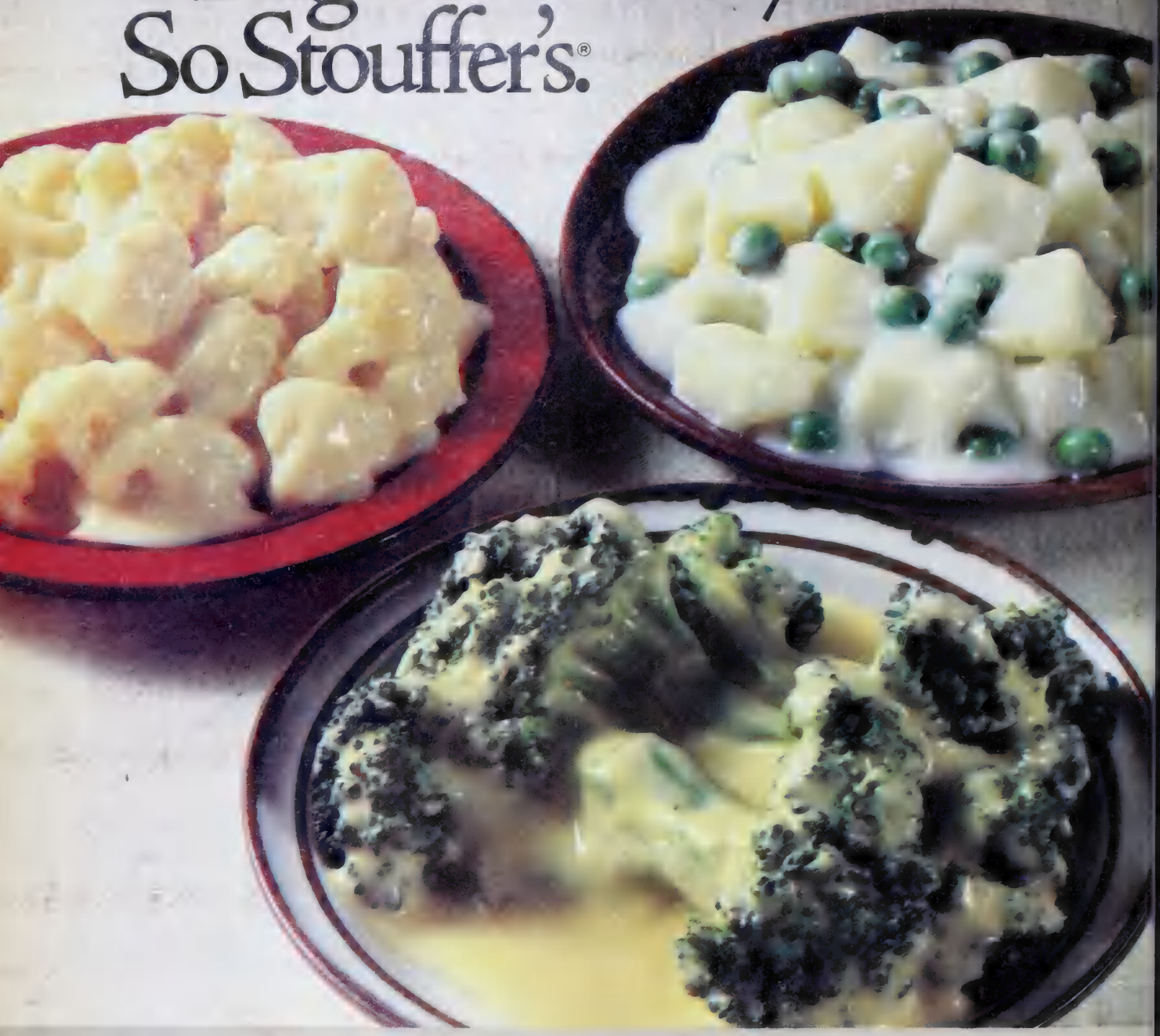


8

JOSHUA GREENE

FOR MORE DETAILS, SEE PRODUCT INFORMATION

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Real aged cheddar cheese. It's in our **Cauliflower in Cheddar Cheese Sauce.** And our **Broccoli in Cheddar Cheese Sauce.** And there's real cream in our **Creamed Potatoes and Peas.** That's the kind of quality you'll find in all of Stouffer's fifteen delicious side dishes.

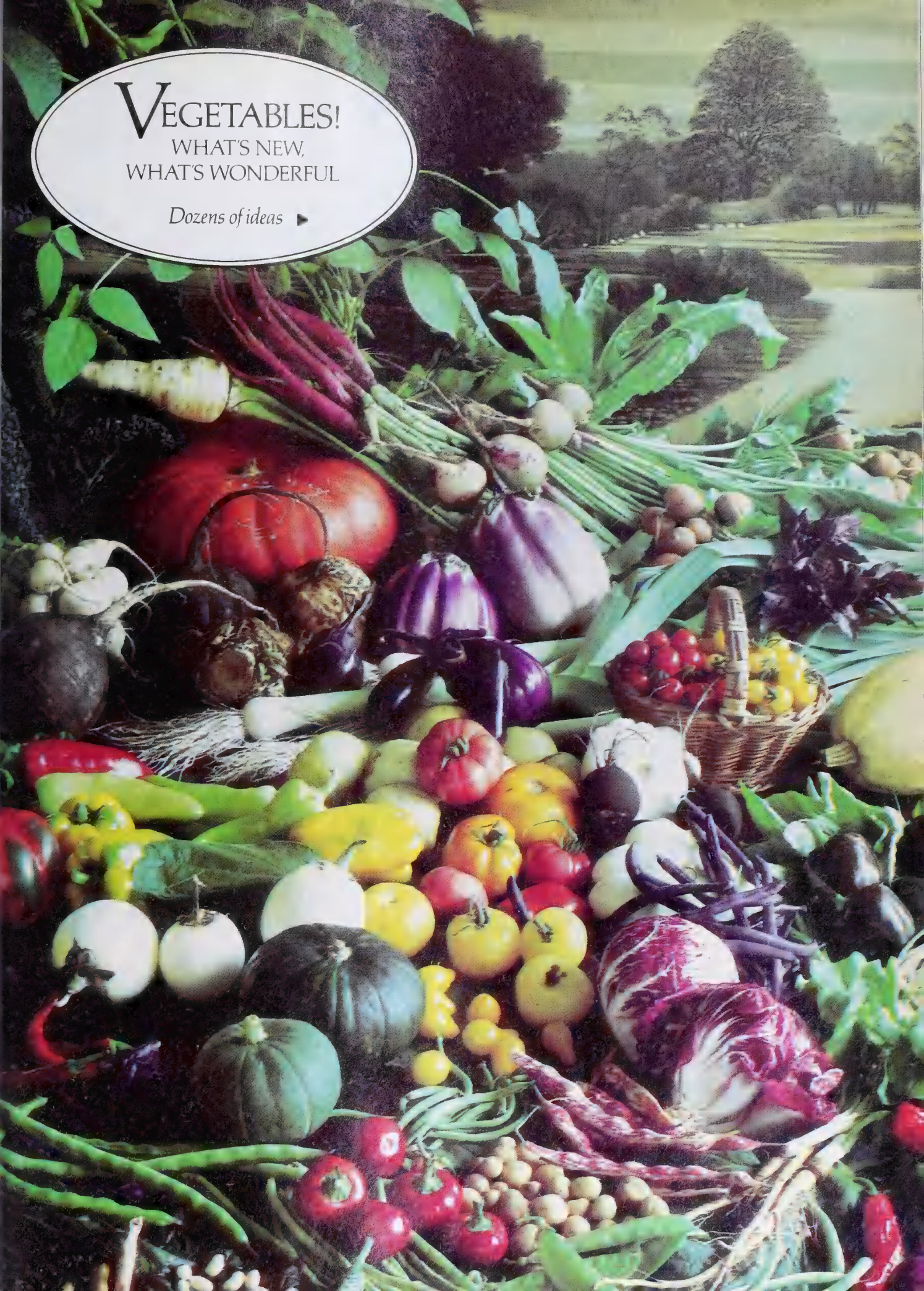
And now you can have a Stouffer side dish in 18 minutes or less. Because seven of them are in quick cooking pouches you just pop in boiling water. Or you can heat them in a microwave for seven minutes or less.

Out-of-the-ordinary dishes. To liven up a simple meal. Or do justice to a special one.

So good. So easy. So Stouffer's.

Stouffer's Side Dishes. The great mealtime accessories.

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VEGETABLES!
WHAT'S NEW,
WHAT'S WONDERFUL
Dozens of ideas ▶



The sweet taste of the newer varieties of bell peppers—yellow and red—combines with fennel to give these grilled red snappers unforgettable flavor. The fennel leaves, which are wrapped around the fish, give a slight taste of anise; the peppers are grilled alongside. When you serve, toss the fennel bulbs with vinegar and oil for a salad.

NEW VEGETABLES: TAKE YOUR PICK

Here are colorful hybrids, old favorites rediscovered

Imagine a world where eggplant is white, beans are purple, peppers are yellow, squashes come in all kinds of delightful shapes, and beans, radishes and leeks grow as much as a yard long. Sound like a magical kingdom? It looks like one, but these wonderful new vegetable varieties are far from fantasy. Today, you can grow them in your garden (even in space as small as a window box) or buy them from your greengrocer to use as edible centerpieces, tempting hors d'oeuvres and scrumptious main dishes. And because many of these beautiful vegetables have unique flavors, you can count on an unbeatable combination of eye appeal, texture and taste. "Many of the new varieties ripen earlier and are sweeter than the ordinary kinds," says David Phillips, of the George W. Park Seed Company. "The yellow and orange tomatoes, for example, are less acidic and much meatier." Here are some tips: ● Slice the new pink and yellow cherry tomatoes into shapes to top quiches and pies *(opposite top)*. ● Broil the sweet yellow wax peppers over a charcoal fire, strip the skins and serve with olive oil. They make a great accompaniment to grilled fish *(above)*. ● Take the wonderfully long Japanese leeks and serve them braised or in *flamiche (opposite bottom)*. ►

RECIPES START ON PAGE 122

Everyone loves the new vegetables *(above)*—even Uncle Vanya, who's eagerly surveying these pies. Left: herb-flavored eggplant, right: tomato-topped custard.

A long Japanese leek adds striking decoration to *flamiche (below),* a leek pie made with butter, milk, cream and eggs. Left: Onions are the filling; top: plum tomato pie.

ERNST BEADLE

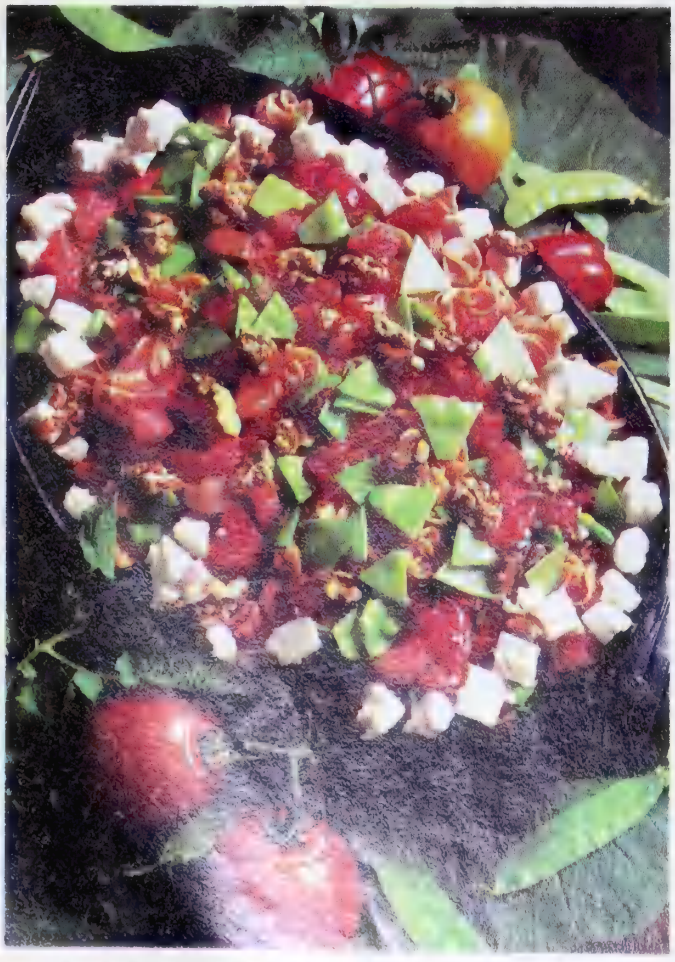
VEGETABLES! FOR PASTA, PIZZA, ESCARGOT



There are as many wonderful ways to serve vegetables as there are exciting varieties. Here, we show you how to make special hors d'oeuvres from cherry tomatoes, plus create new variations of two old favorites: Greek salad and pizza. This French version of pizza *(right)*, called *pissaladière*, is a tender dough topped with a mouth-watering puree of yellow onions and medium-ripe tomatoes, and then decorated with *niçoise* olives. The same delicious crust and puree form the base for another tempting food to serve hot at a party: escargots in cherry tomatoes *(bottom right)*. Still another way to use your imagination is this Greek pasta salad *(bottom left)*. Just use any pasta of your choice, add tomatoes, feta cheese, chopped onions and crispy sugar snap peas or snow peas; serve the mélange tossed with an oil and vinegar dressing.



Pissaladière can be baked in the round as a pie, or on a cookie sheet and cut into squares for hors d'oeuvres.



Greek salad is more than Greek with tomato pasta as a base, topped with whimsical shapes of sugar snap peas.



Stuffed cherry tomatoes make terrific hors d'oeuvres. Here, they're filled with escargots and set on a crust.

A TREAT NO MATTER HOW YOU SLICE THEM



Eggplant flowers, eggplant "caviar"—these are just two of the delicious ideas for using this ubiquitous vegetable—not to mention green peppers and tomatoes, too. Here, for example, artful cutting turned tiny Japanese eggplants into blossoms ready to be fried and served on a delicious stew of tomatoes, onions and garlic called *coulis de tomates (right)*. For large, purple eggplants, try chopping them up with garlic to make eggplant "caviar"; then use the mixture as a filling for hollowed-out bell peppers *(bottom right)*. And don't forget that some of the most wonderful vegetable dishes aren't vegetarian. Case in point: chicken chorizo *(bottom left)*, a Puerto Rican dish of chicken, green peppers, eggplant, tomatoes, spices and sweet Spanish sausage, or fennel-wrapped fish *(shown on previous page)*.■

Contributing Editor MARTHA STEWART



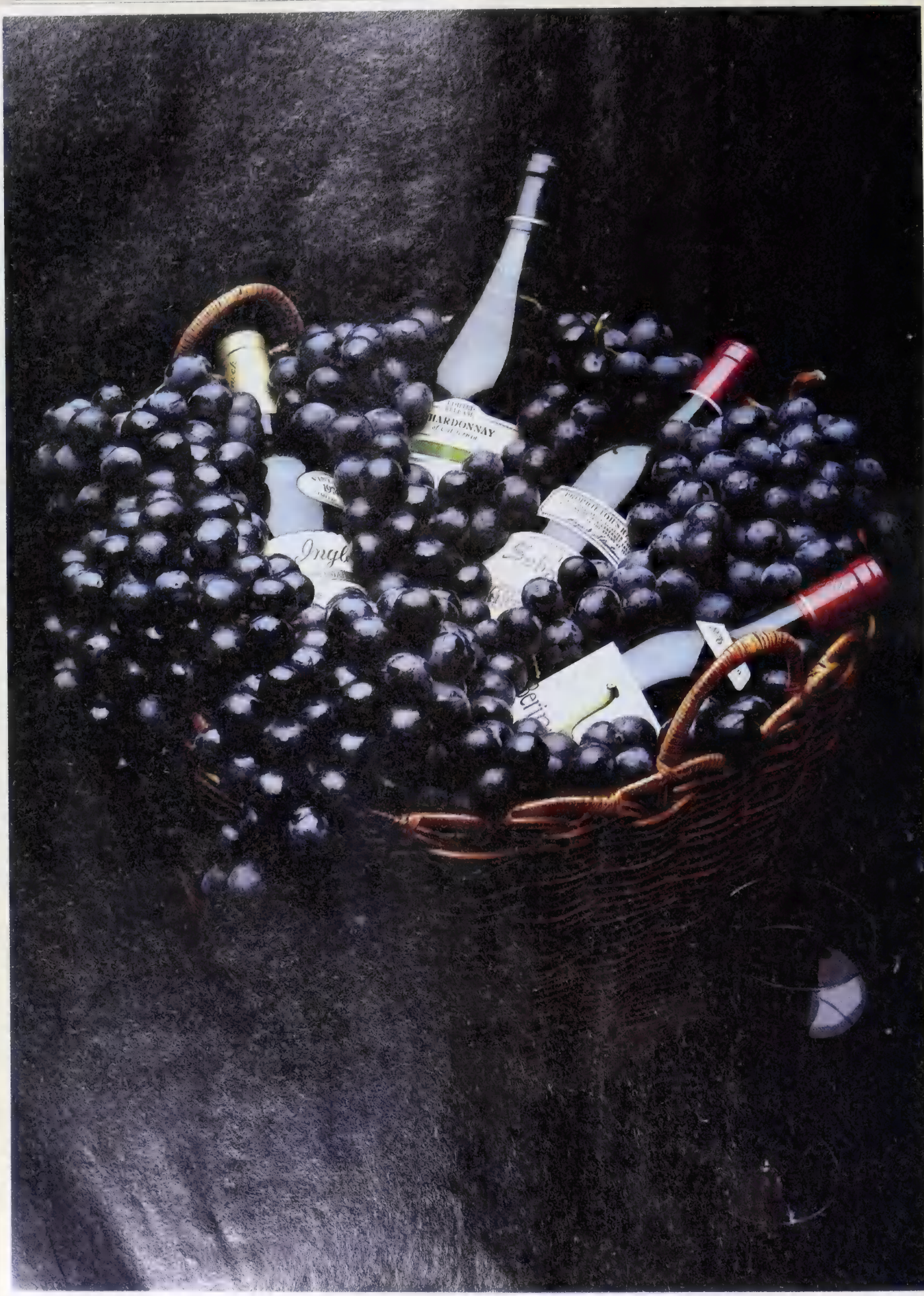
Small purple eggplants with tops and stems intact form the base for these "flowers" afloat in tomato puree.



This Puerto Rican chicken dish depends on some very American vegetables—eggplant, peppers and onions.



Everyone's heard of stuffed peppers, but these have a unique twist—a "caviar" filling of eggplant and garlic.


HARDONNAY

TOP-OF-THE-LINE WINES

NOW THEY'RE NOT JUST FROM SPECIALTY GROWERS—CALIFORNIA'S BIGGEST VINEYARDS ARE ALSO AMONG THE BEST

By EUNICE FRIED

Like fashions, winery choices change with the times. If California's sustaining base throughout the years has been the old, established, large-production winery, the vogue of the past decade has been the new, the small, the special winery.

But change continues, and now, many of the historic titans are challenging the new vogue with special, limited-volume wines of their own.

Some have created new top-line labels for premier wines. A few have always kept a small selection of their most notable wines separate from their mass production, prize wines known mainly to the *cognoscenti* of consumers.

Now these special wines of restricted production have become the large wineries' brightest jewels.

California's ebullient growth and experimentation began in the mid-1960s. Today, the state is home to 470 wineries; about 350 of them were started since 1970.

Most of the new wineries are small and often, the quality of their wine is high. But limited quantity does not guarantee limitless quality, and not all of these wineries have succeeded. Yet, the success of some has evolved into a kind of cult of all small wineries.

With the adoration has come high prices, and it is not uncommon for some Cabernet Sauvignons and Chardonnays to sell for $20 and $30. Some are magnificent wines. More, however, are overpriced and disappointing.

Meanwhile, the large establishments are marketing their top-line Cabernets for about $8 to $12, while their Chardonnays range from $6 to $12 (California prices).

To taste them can be a revelation, and the quality of some may start you wondering if the Cabernet or Chardonnay that cost two or three or four times as much is two or three or four times better.

ALMADÉN VINEYARDS

When Almadén Vineyards entered the limited-production, higher-priced wine market in 1978, it named its new label for the winery's 19th-century founder, French-born Charles Lefranc. Almadén produces nearly 12 million cases of wine a year. Under the Charles Lefranc label, it turns out about 45,000 cases.

The grapes for this special label come from Almadén's huge holdings in Monterey and San Benito Counties, south of the winery's Santa Clara County base.

Notable among the varietals that winemaker Klaus Mathes produces is the Zinfandel, San Benito County, Late Selection 1977. Made of grapes picked late in the harvest, the wine was fermented out so that it is dry. The wine is berryish and briary, rather full bodied, with a lingering finish.

Almadén takes pride in its Pinot St. George. Of the two '78s under the Lefranc label, the one made from San Benito grapes is the more interesting. The wine is distinguished by its enormously full and smooth body which, along with nearly 14 percent alcohol, makes it a boon companion to hearty foods.

Also under the Charles Lefranc label is Johannisberg Riesling, Selected Late Harvest 1979, a sweet, low-alcohol, golden wine with a lightly honeyed aroma. At $12, it is the most expensive Lefranc wine. Another Lefranc dessert wine is Gewürztraminer Late Harvest, 1979—full bodied and rich with a powerful, spicy nose.

BERINGER VINEYARDS

The Rhine House, with its stone walls outlined in redwood, has stood in Napa Valley since 1883 when the Beringer brothers built it as a replica of their family's home in Mainz, Germany. The brothers were known as *los hermaños*, and today, a label under that name appears on nearly one million cases of wine.

The winery's other label is Beringer, with a yearly production of 150,000 to 200,000 cases; a small percentage of these are Private Reserve, Reserve and estate-bottled wines.

When the winery was sold to Nestlé, Inc., in 1971, who then resold it to the Labruyère family of France in 1974, Myron Nightingale, a skilled veteran winemaker, was hired. A spacious new winery was built, and he set aside special lots of wines from special vineyards.

(Continued on next page)

CY CROSS

TOP WINES

Continued from previous page

Among the most outstanding of the current releases of special Beringer wines is his Chardonnay Private Reserve 1978, a mellow, rounding wine with soft oak flavors; a Cabernet Sauvignon, Knights Valley Estate 1977—rich, full and forward enough to be enjoyed now; and Cabernet Sauvignon, Napa Reserve 1977, Lemmon Ranch Vineyard, an elegant wine, with refined and complex flavors.

CHRISTIAN BROTHERS

High in the hills west of Napa stands Mont La Salle Novitiate where the Christian Brothers direct their wine operations.

It is here that about 40 years ago a young Brother began to develop the winery into one of the country's major producers of reliable, appealing wines. His name is Brother Timothy.

Until recently, these wines were all nonvintaged blends. Now, to establish a top line among the 1.5 million cases produced each year, the white-and-gold Christian Brothers vintage-dated label has been created. Currently, these wines are 20,000 cases of Cabernet Sauvignon, Pinot St. George, Chardonnay, Gewürztraminer and Pineau de la Loire.

Particularly notable is the Chardonnay. The 1978 is a rich, nicely complex wine with soft vanillin flavors. The 1979 has an appley freshness with restrained oak tones.

GALLO

Gallo, the largest winery in the United States (estimated production: 250,000 cases a day), has only recently introduced a top varietal label. It bears the name "The Wine Cellars of Ernest & Julio Gallo," the men who began this family-owned winery in 1933. Under this label is the first wine ever aged in oak by Gallo—a Chardonnay that is a blend of the 1978 and 1979 vintages (none of Gallo's wines carries a vintage.

Clean, well-balanced and mildly oaky, this wine lacks the complexity and full, rich flavors that can make Chardonnay a beautiful memory. But consider its price ($6), its availability (26,000 cases to date) and its agreeable qualities, and you have good value, well worth trying.

INGLENOOK VINEYARDS

After Gustave Niebaum, a Finnish sea captain, had made his fortune in the Alaskan fur trade, he wanted to sail the world. But Mrs. Niebaum preferred land to water, so he made his next adventure wine. Inglenook Vineyards was born in Napa Valley in 1879. It was sold in 1964 to United Vintners, which later became part of Heublein.

Under its new owner, the winery expanded production to six million cases a year. Of these, about 250,000 cases are estate-bottled Napa Valley wines, and "Cask" wines, those winemaker Thomas Ferrell considers above "Estate-bottled." Currently, they range over 10 varietals, but the winery plans to concentrate on Cabernet Sauvignon and Charbono.

Cabernet Sauvignon "Limited Cask" 1977 is a full-bodied, deep-colored, tannic wine of good balance and wonderful varietal characteristics; it will benefit from aging.

Charbono 1977 is a dark-shaded vigorous wine that ages well. Inglenook, one of very few wineries that makes Charbono as a varietal, has vintages back to the 1930s.

LOUIS MARTINI

For 41 of its 60 years, the family-owned Louis Martini Winery has been based in Napa Valley, and has offered good wines, especially reds, at reasonable prices. The winery has changed hands with the generations, from Louis Michael Martini to his son Louis Peter who has headed the winery since 1960. Louis Peter's son Michael is now the winery's oenologist; the next generation is ready.

The Martinis produce 325,000 cases a year. Usually, about 2,000 cases of the regular vintage wines are set aside for extra aging; they are labeled Private Reserve. "Special Selection" wines, on the other hand, are separate batches. The best of the pick, they are made in limited amounts; in those years when the Martinis feel the wine is up to Special Selection quality.

Well-aged and still available are the Cabernet Sauvignon Special Selection 1974—medium full, smooth, balanced, with a peppery Cabernet nose, and with a deft touch of oak; and Zinfandel Special Selection, California Mountain 1974—subtle Zinfandel flavors, a degree of earthiness and a long, satisfying finish. The same wine, 1975 vintage, is smooth and slightly lighter bodied, its oak well blended into the flavors.

PAUL MASSON VINEYARDS

Paul Masson Vineyards is one of California's largest, with a total production of seven million cases. About 25,000 cases are the Pinnacles Selections—estate-bottled, vintage-dated, premium whites from their vineyards in Monterey County.

The Fumé Blanc '78, aged in French oak six months, is mildly oaky, medium bodied and has a pleasant, lightly grassy character.

The Gewürztraminer is distinctive with its spicy aroma. The Chardonnay tends to be fruity and rather light bodied; it, too, is aged in oak.

SEBASTIANI VINEYARDS

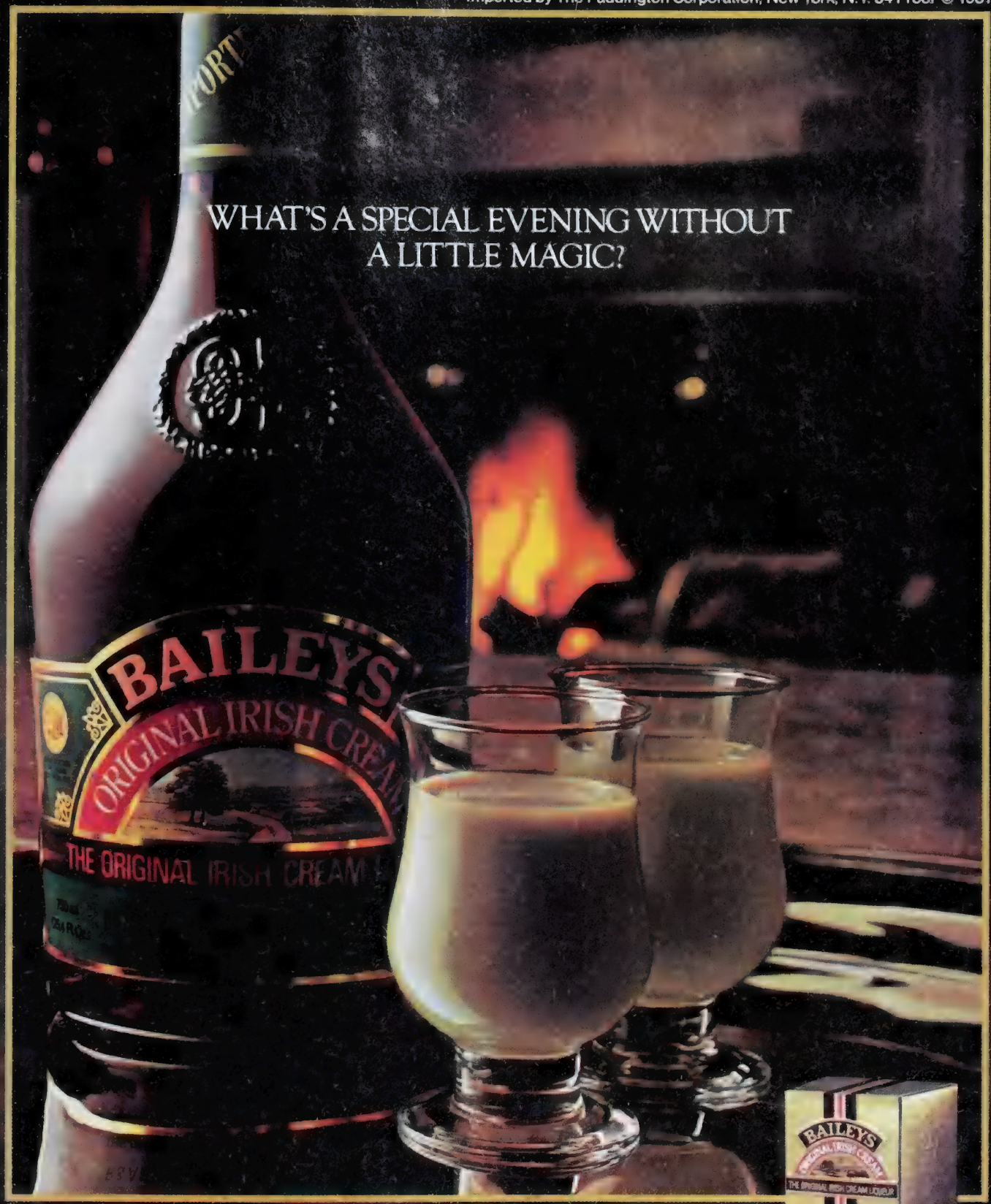
Italian-born Samuele Sebastiani purchased the winery in Sonoma town in 1904. By the 1960s, his son August had changed it from a bulk producer to one that put its own name on the bottle. Since August's death in 1980, his son Samuel is putting his own imprint on the winery.

Primary among his changes is the emphasis on the Sebastiani Proprietor's Reserve wines. He has been holding the best wines of each vintage for the Proprietor's label—Sam's signature under an eagle.

Among the Proprietor's Reserves that I've most enjoyed is the Cabernet Sauvignon 1976, a medium-bodied wine with an aroma rich in grape flavors, a taste rich in good fruit.

My most memorable Proprietor wine, however, is the Barbera 1976—fragrant, ripe, full bodied and full flavored, a sturdy wine to go with sturdy foods.■

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QUICK COOK

Presto! A spring dinner with delicate pasta

By MARTHA STEWART



Try a vegetarian meal for March—inexpensive, interesting and simple. Angel hair with broccoli is a delectable entrée. This most delicate pasta is a natural companion to our light vegetable sauce. Accompany with hot garlic bread. For a light dessert, Gorgonzola cheese with pears or, for a more exotic one, vanilla ice cream Sambuca. We recommend Corvo, a dryish white Italian table wine. Recipes serve 4.

Angel Hair With Broccoli

- 1 bunch fresh broccoli
- 1/4 cup light olive oil
- 4 tablespoons butter, divided
- 2 green onions, cut in 1/4-inch pieces
- 1 clove garlic, peeled and crushed
- 2 tablespoons white wine
- 1-1/2 pounds angel hair pasta
- Salt and freshly ground pepper to taste
- Grated Parmesan cheese

1. Cut broccoli into flowerets. Peel and chop stems. Cook 3 to 4 minutes in boiling salted water. Drain.

2. Melt oil and 3 tablespoons butter in saucepan over medium heat. Set aside until needed.

3. In skillet, sauté green onions and garlic in 1 tablespoon butter. Add white wine and cook 5 minutes. Add broccoli and butter and oil mixture. Heat thoroughly.

4. Cook pasta according to instructions. Drain and pour broccoli mixture over. Season with salt and pepper. Serve at once with Parmesan cheese.

Braised Escarole

- 1-1/2 pounds fresh broad-leafed escarole
- 4 tablespoons unsalted butter
- 1/4 cup light olive oil
- 4 green onions, chopped
- 2 cloves of garlic, peeled and crushed
- Salt and freshly ground pepper to taste

1. Wash escarole; pat dry. Break into 4-inch pieces. Steam escarole 3 minutes, until tender and dark, bright green.

2. In saucepan, melt butter and oil over low heat. Sauté onions and garlic about 5 minutes.

3. Toss steamed escarole with sauce and serve hot.

Vanilla Ice Cream Sambuca

1. Pack parfait glasses with vanilla ice cream. Pour 2 tablespoons Sambuca Romana over ice cream and sprinkle top with powdered espresso coffee.■

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IPDA

KITCHEN GEAR

Newsbreakers: decorative accessories, versatile toaster, vented gas cooktop and microwave calculator

Editor DuPRÉ COCHRAN

MICROWAVE COOKING MADE EASY

For the not-so-mathematically inclined, planning a meal in the microwave can be tedious—especially for owners without built-in microprocessors. Set your mind at ease and let the MicroManager whiz kid do your tabulating for you. The small battery-operated unit from Micro Cooking Aides looks and acts like a calculator. It's preprogrammed so all you do is enter the weight of the food, choose the function ("defrost," "reheat," "recall," "standing time") and food type—an LCD display automatically responds with correct cooking power and time. Its plastic holder with magnetic back makes for easy mounting on oven or wall. And it comes with a guide book with information on recipe conversions, new uses for your microwave, and reference cards for selecting food categories. Accommodates any 600- to 700-watt microwave oven. At microwave dealers and appliance stores, $59.95.

THE UNCANNY DIFFERENCE



Give your kitchen a fresh look for spring with Katja's new baked-enamel-on-steel cannister set (4 cannisters, $45; bread box, $45; and pasta tin, $10). You can create a totally different look by coordinating them with Katja cookware; 100 percent-cotton fabric by the yard ($12); place mats ($5); napkins ($2.50); and prepasted vinyl wallcoverings ($12 per roll). The versatile cans make wonderful decorative containers for gift giving and can also be used in bedroom or bathroom with soaps, makeup or sewing notions.



HOODLESS GAS COOKING

If you wouldn't dream of cooking without gas and envy the hoodless look, you'll be delighted with Modern Maid's new down draft gas cooktop. Now the convenience of a self-ventilating cooktop is combined with interchangeable cartridges: drop-in double burners, grill, griddle or rotisserie for a full complement of cooking options.

BREAD HABITS



Do you mutilate English muffins in your toaster, spread crumbs over the countertop and burn breads in the pan below? Proctor Silex's sleek ($3\frac{1}{2}$ inch wide) new toaster bakes muffins, thin- or thick-sliced bread to perfection every time. The adjustable $15\frac{1}{2}$-inch-long slot accommodates every whim, as well as demanding family needs, $38.95.■

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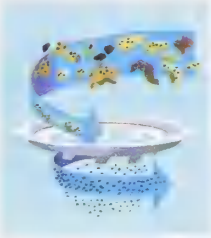
☐ **100% Usable Large Capacity Racks with ChinaGuard.**
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Assures sparkling clean dishes without pre-rinsing. Grinds soft foods during drain. Filtration and waste removal system has a self-cleaning filter that's easily removable without service.





☐ **Gentle Forced Air Drying.**
It's safe. With no hot spots on dishes, pots or pans. Unlike other dishwashers, there's no exposed heating element in the dishwasher with the KitchenAid Flo-Thru Drying System.

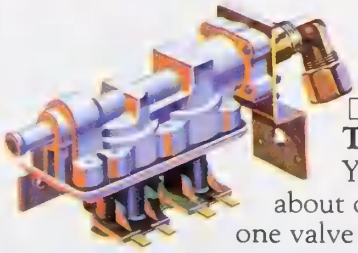
Long-Life Durability Features.



☐ **Porcelain and Steel Construction.**
To protect from scratches, stains, and odors, KitchenAid uses a full steel wash tank with two coats of tough, chip-resistant TriDura® porcelain plus an overglaze. Some dishwashers have a tank or inner door made of plastic.

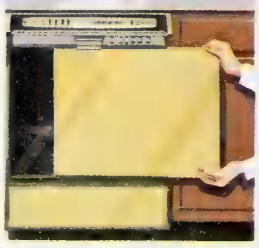
☐ **Heavy Duty ½ Horsepower Motor.**
Most others use a ⅓ horsepower or less. Since a stronger motor strains less, it's a lot less likely to wear out.





☐ **Overflow Protection Twin Fill Valve.**
You don't have to worry about overflowing water. If one valve fails, the other continues to operate and normal dishwasher operation is maintained.

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KitchenAid matches your decor. You can change panels with the stainless steel trim kit with four decorator colors provided plus choose from six optional solid and edged colors for unmatched flexibility.





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A 1-Year parts and labor Full Warranty on the complete dishwasher. A 5-Year Limited Warranty on the motor. And a 10-Year Limited Warranty on the porcelain tank and inner door.

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Hobart Corporation, Troy, Ohio 45374

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Continued from page 112

CHICKEN CHORIZO

This is a version of the ubiquitous chicken with rice found in the South American countries. Puerto Rico is the actual home of this dish made with eggplant, tomatoes, green peppers and the spicy Spanish sausage called chorizo, available in Spanish groceries. If you can't find it, use sweet Italian sausage instead.

- 1 pound chorizo
- 2 broiler chickens, in pieces
- 1 pound eggplant, with skin, in 1-inch cubes
- 4 green peppers, in 1-inch cubes
- 3 large onions, peeled and coarsely chopped
- 2 cloves garlic, peeled and crushed
- 6 large ripe tomatoes, peeled, seeded and chopped
- 1/2 teaspoon saffron
- 1 cup long grain rice
- 2 cups rich chicken broth
- Salt and freshly ground pepper to taste

☐ Preheat oven to 400°.

☐ Brown sausage in heavy skillet in oven 10 to 15 minutes. Remove from oven and set aside sausage. In sausage fat, brown chicken pieces on all sides 10 to 12 minutes. Set chicken aside.

☐ Sauté eggplant, peppers, onions and garlic in same pan about 10 minutes.

☐ Arrange chicken, sausage and remaining ingredients in skillet, cover tightly and return to hot oven about 40 minutes. Uncover last 5 minutes of cooking. Makes 6 servings.

FISH WRAPPED IN FENNEL

We used two red snappers for this delectable grilled dish. The accompaniments are red, yellow and green bell peppers grilled over coals along with fish. The fennel leaves impart a slight anise flavor to everything; used as a baster and combined with olive oil and the smoky taste from the coals, the flavor is extraordinary. (Serve the fennel bulbs, sliced with vinegar and oil, as a salad.)

- 2 pounds red snapper
- Salt and freshly ground pepper to taste
- Olive oil
- 2 large bunches fennel tops (reserve bulbs)
- 4 bell peppers, seeded and quartered

☐ Season inside of fish with salt and pepper. Rub with olive oil. Wrap both sides with fennel tops, and secure with light string.

☐ Grill over hot coals, turning once. Allow approximately 6 to 8 minutes per side. Brush lightly with oil while grilling. Fennel leaves will char and burn. Remove string before serving with peppers, which have been grilled at the same time. Makes 4 servings.

FRIED EGGPLANT FLOWERS

This is an unusually pretty way to serve the tiny Japanese eggplants that are now becoming available. Dorian Leigh served us this dish on a bed of *coulis de tomates* (*recipe below*), a rich, thick, fresh tomato puree. It would be delightful served with fresh pasta and a green garden salad.

- 8 to 10 small purple eggplants, tops and stems intact
- Salt and freshly ground pepper
- Fresh thyme leaves
- Oil for frying

☐ Wash eggplants. With sharp knife, cut lengthwise from top to bottom into 6 or 8 sections, taking care not to cut through top. Rub inside slits with salt and let each eggplant stand 20 minutes. Rinse off salt; dry well.

☐ Season with pepper and a few thyme leaves.

☐ In heavy pan, heat 2 inches oil. Fry eggplants until golden brown; drain on paper towel. Arrange on bed of hot *coulis de tomates* spreading sections apart so eggplants look like flowers.

FOLONARI®

"Folonari Soave. Clean, crisp...one of the best buys."

Terry Robards

Wine Critic, *THE NEW YORK TIMES* (9/24/80)

Dry, imported Folonari Soave is a totally delicious white wine. Its outstandingly clean, crisp, brilliant taste makes it a favorite — wherever and whenever it's served. More than a "best buy"— Folonari Soave is indeed a find.



By "21" Brands Inc., N.Y., N.Y. 1981

BRAISED STUFFED PEPPERS

- 2 eggplants, cut in half lengthwise
- 1/4 cup olive oil
- 6 cloves garlic, peeled and crushed
- Salt and freshly ground pepper to taste
- 4 large green bell peppers, cored
- Sour cream
- Black olives

☐ Rub eggplants with olive oil and place on oiled cookie sheet with cut side down. Bake in 400° oven until tender.

☐ Pull purple skin off eggplant and discard. Chop eggplant meat and add crushed garlic, 1/4 cup oil, salt and pepper to taste. Combine thoroughly.

☐ Stuff green peppers with eggplant mixture and place in casserole with 1 inch water. Cover and simmer until tender. Top with sour cream and sliced black olives. Makes 4 servings.

FLAMICHE

This leek pie is very similar to a quiche in looks and texture. The whole leek placed on top is as much for decoration as for identification.

- 4 fat leeks, washed and cut crosswise in 1/4-inch slices
- 1/4 cup unsalted butter
- 3 egg yolks
- 2 whole eggs
- 2 cups half-and-half or 1 cup cream and 1 cup milk
- 1/8 teaspoon freshly grated nutmeg
- Salt and freshly ground pepper to taste
- 10-inch prebaked crust with a high edge
- 1 leek, washed and steamed until tender, about 10 minutes

(Continued on next page)

WHO MAKES MICROWAVED MEAT LOOK CHARCOAL BROILED?

COULIS DE TOMATES

- 1 yellow onion, minced
- 2 tablespoons olive oil
- 2 cloves garlic, peeled and crushed
- 3 to 4 pounds ripe tomatoes (preferably plum tomatoes), peeled, seeded and chopped
- Pinch of sugar
- 4 sprigs parsley
- 3 sprigs thyme
- 1/2 bay leaf
- 2 sprigs fresh fennel
- 4 to 5 leaves fresh basil
- 4 to 5 leaves fresh coriander
- Pinch of saffron
- Salt and freshly ground pepper to taste
- 1 to 2 tablespoons tomato paste (in case sauce is thin)

☐ Sauté onion in oil until wilted, about 10 minutes.

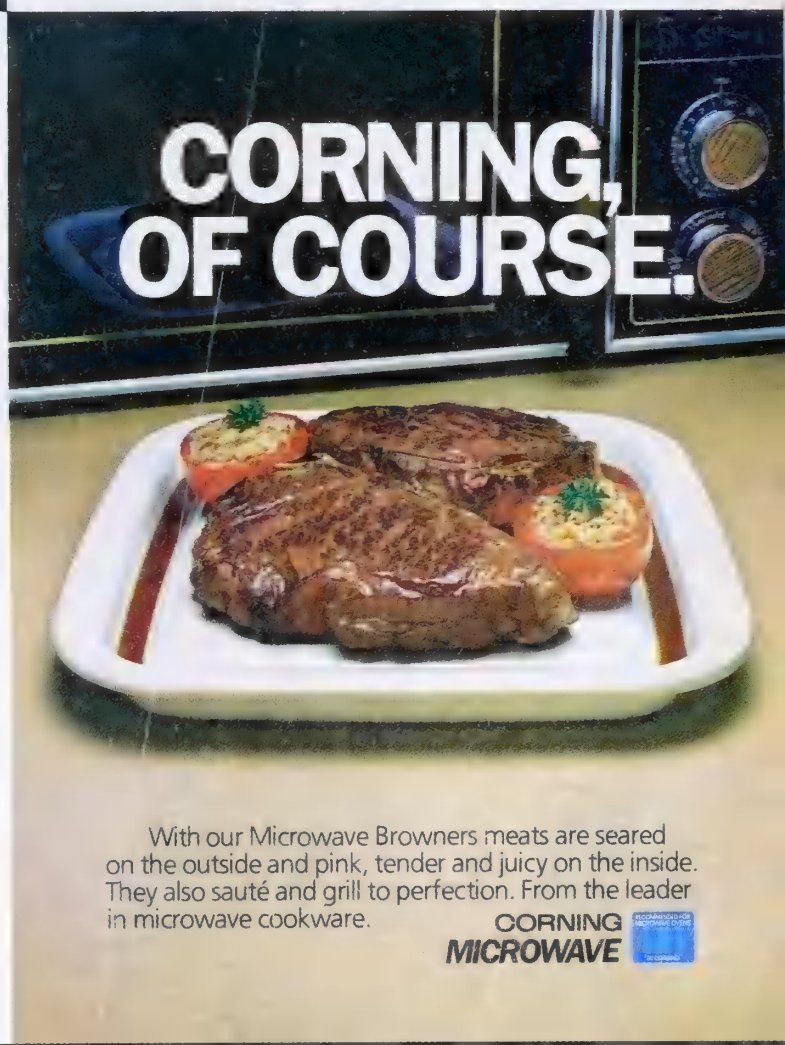
☐ Add remaining ingredients; stir and cover pan. Cook slowly about 10 minutes. Uncover and continue cooking 30 minutes. Sauce will thicken as liquid evaporates. Take care not to scorch sauce.

☐ Remove stems of herbs, correct seasoning and serve. (Strain, if you wish a very smooth sauce.) Makes 2 cups.

PASTA SALAD

- 1 pound cooked tomato pasta (or any other type of your choice)
- 1/4 pound feta cheese, cubed
- 1/4 pound sugar snap peas or snow peas, blanched 30 seconds
- 1/4 pound Greek olives
- 1 yellow pepper, in strips
- 1 pint cherry tomatoes, sliced
- 1/2 cup walnut halves

☐ Combine all the above ingredients, except for walnuts; toss with an oil and vinegar dressing. Garnish with walnuts and serve. Makes 4 to 6 servings.



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CORNING MICROWAVE

Continued from page 123

☐ Preheat oven to 375°.
☐ Sauté cut leeks in butter 15 minutes. Spread in bottom of crust.
☐ Mix egg yolks, eggs, cream and seasonings. Pour mixture over leeks. Bake 40 minutes or until custard is firm.
☐ Arrange steamed whole leek on top. Serve hot or warm. Makes 1 pie.

ONION PIE

This pie is made with tiny white onions cut in half, with chopped and sautéed yellow onions.

- 1 cup chopped yellow onions
- 2 tablespoons butter
- 1 tablespoon olive oil
- 1/4 cup sugar
- 1 cup water
- 1 pound white onions, peeled and halved
- 2 whole eggs
- 3 egg yolks
- 1 cup half-and-half
- 1/8 teaspoon nutmeg
- Salt and freshly ground pepper to taste
- 9-inch prebaked quiche shell

☐ Preheat oven to 375°.
☐ Sauté yellow onions in butter and oil until soft, about 10 to 15 minutes.
☐ In skillet, boil sugar and water. Add white onions, cover and simmer slowly 15 minutes. Drain.
☐ In bowl, mix eggs, yolks, half-and-half and seasonings. Spread yellow onions in bottom of pastry shell. Arrange white onion halves on top of yellow onions and gently cover with egg mixture.
☐ Bake in hot oven 25 to 30 minutes or until custard is firm. Serve hot or warm.
Variations: Using same crust, custard and base of sautéed chopped onion, arrange slices and cut halves of cherry tomatoes on top. There are many, many varieties of cherry tomatoes nowadays: yellow, pink, dark red, round, plum, oblong. Baked atop the custard—they make a delicious and interesting pie.



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PISSALADIÈRE

This is a French version of pizza. It can be made round, as pictured, or on a cookie sheet and cut into squares for hors d'oeuvres. (Recipe below fits 8-inch tart pan version.)

- 2 tablespoons butter
- 3/4 cup flour
- 1/2 teaspoon salt, or to taste
- 1 teaspoon dry yeast
- 2 tablespoons water
- 1 egg

Filling:
- 1 pound yellow onions, peeled and finely chopped
- 3 tablespoons olive oil
- 3 very ripe medium tomatoes, peeled and chopped
- Salt and freshly ground pepper
- Oregano
- 12 black niçoise olives, preferably hard, oil-cured variety
- 3 anchovy fillets, slivered (optional)

☐ Cut butter into flour and salt. Dissolve yeast in water and mix with egg. Stir into flour, turn onto floured board and knead until smooth. Form into ball, placed on floured plate, cover with plastic wrap or towel and let rise 1 hour or until doubled in bulk.
☐ Butter an 8-inch tart pan. Pat dough into pan, pushing it up to cover sides.
☐ *To make filling:* Sauté onions in oil until reduced to puree. Add tomatoes and continue cooking until liquid evaporates. Season and cool.
☐ Spread cooled filling onto crust. Sprinkle with oregano and decorate with halves of niçoise olives and slivers of anchovy (optional).
☐ Bake in 350° oven 25 to 30 minutes until crust is golden brown.

ESCARGOTS IN CHERRY TOMATOES ON A CRUST

A surprising and delicious new way to serve snails. The crust is your bread. Make same dough and onion puree as for pissaladière. Spread in two 6-inch buttered pans.

- Prepared pissaladière crust and onion puree
- 12 cherry tomatoes, tops cut off and scooped out
- 12 snails or 12 small shrimp
- Snail butter (*recipe below*)

☐ Preheat oven to 375°.
☐ Spread onion puree on top of dough. Arrange cherry tomatoes on top, 6 per

(Continued on page 127)

Continued from page 62

vice a year—mid-March to mid-pril and in mid-October—many ivate homes are open to visitors. ts to see and do here—see Catfish w of "Porgy and Bess," sail to rt Sumter, attend the annual Spo-o Music Festival, two weeks of usical events all over the area. hamber of Commerce, 85 Calhoun ., Charleston, SC 29402 can fill you on events. Indigo Inn is a delight stay in.

In Charleston you're never far om Atlantic Ocean beaches, dunes sea oats, water-edge shelling and land woods—basic makings of ree environmentally protected re-rts you can get to in no time. The w-key Beach and Racquet Club is The Isle of Pines, long a tradi-onal Charlestonian summer place. mid loblolly pines and live oaks, ere's swimming, tennis and a spec-cular golf course over high dunes d jungles. Twenty miles away is abrook Island's condominium mmunity in secluded woods with ach, golf and tennis. Almost next or is Kiawah Island, with ten iles of ocean beach, championship lf, jeep rides through jungles of igators and herons on terrain un-anged in 300 years—plus an inn d a haute-cuisine restaurant.

Winston-Salem: Handsome Reynolda House contains a great collection of modern paintings

South of Charleston, don't miss e charming town of Beaufort, its d houses lovingly restored, in a rround of plantations, usually vis-ble on tours in early April.

Farther south is the jump-off ice for Hilton Head Island, first of e great condominium golf and ten-resorts, its Sea Pines Plantation d Palmetto Palms areas virtual vns in themselves and favorites of all-age vacationers and retirees.

Route 17, north to Myrtle Beach (named for its flowering crape myrtles) parallels the 50-mile Grand Strand of beach, but takes you by the road stalls where the soft-spoken Gullah women weave and sell their sweet grass basketry. Along the way at Murrell's Inlet, don't pass up Brookgreen Gardens, a flowered outdoor museum of sculpture on the site of an old rice plantation. Also, enroute, you can see the famous Pawley Island hammocks being made. Once in Myrtle Beach you're in outdoor sun and sand land.

Inland in Columbia, state capital, there's plenty to please you. See particularly the 1818 Hampton-Preston House and the 1823 Robert Mills Historic House, named for the federal architect Robert Mills who designed the Washington Monument.

More on South Carolina: South Carolina Department of Parks, Recreation and Tourism, 1205 Pendleton St., Columbia, SC 29201.

NORTH CAROLINA: Name your vacation pleasure. This state's got it, from Atlantic beaches (stop by Wilmington and Orton Plantation in

(Continued on page 134)



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GARDEN GUIDE

A new crop of garden books, spring check list, and exotic vegetable seed sources

By KEN DRUSE

Gardeners can hardly wait for spring. New gardening books can help fill the hours as we dream and plan for the coming season. From the general *(Green Thoughts)* to the specific *(Begonias)*, the new publications will help to make this year's growing season the best one we've ever had.

In and Out of the Garden represents a three-year labor of love by illustrator/writer Sara Midda. Hundreds of drawings featuring gardens, plants and gentle garden folk, including Ms. Midda herself, make this tiny book a delight. "Tiny" is the word—the drawings and hand lettering in dusty muted tones are printed in minute detail as the artist intended. This makes the text, which includes poems, proverbs, recipes and gardening advice, a challenge to read. Yet this book makes a lovely gift (with a magnifier, perhaps). Workman Publishing Co., $14.95.



Imaginative packets from author/artist Sara Midda's *In and Out of the Garden*.

Along with the plants we grow for their colorful blooms, we grow others for fragrance (see Old Roses, page 76). And we're always interested in books that make good gardening "scents." *The Scented Garden*, a charming new book by Rosemary Verey, is profusely illustrated with archival drawings and color photographs. It tells about fragrant gardens everywhere—from the windowsill to the woodland—and how to bring their scents indoors with recipes for conceits, potpourris, extracts, scented waters and perfumes. Van Nostrand Reinhold Co., $24.95.

Did you know some begonias have tiny maple-shaped leaves, some have huge leaves in metallic colors, and others will bloom every month of the year? Discover more in *Begonias–The Complete Reference Guide* by famed growers Mildred and Edward Thompson, a wonderful book with color photographs. It will help you with the begonias you might already have or inspire you to grow some of the nearly 1,000 incredible indoor and outdoor varieties. Times Books, $37.50.

Eleanor Perényi's *Green Thoughts—A Writer in the Garden* is one of the great gardening books of all time. There are no pictures here—just memories, theories and commentary—the experiences of a lifetime of gardening. Mrs. Perényi tells of her successes and failures and analyzes why things did or did not work. She presents her conclusions through personal recollections that are candid and entertaining.

For example, when describing annual asters, she concludes that because they bloom so late in the season, they're not worth space in the garden. Nevertheless, Mrs. Perényi falls year after year for their pictures in the catalogs. She writes, "The charm of the asters is their fluffy heads and ravishing colors—dusty pinks and powder blues, strawberry reds and amythest purples. I can't resist them and invariably let optimism get the better of judgement, which, come to think of it, may be the first principle of gardening." Random House, $15.50.

VEGETABLES!

Continued from page 124

pan. Place snail or shrimp in each tomato. Cover with softened snail butter.

☐ Bake in 375° oven 30 minutes or until crust is golden.

SNAIL BUTTER

- 1/4 pound unsalted butter, at room temperature
- 1 tablespoon finely chopped shallot
- 2 cloves garlic, peeled and crushed
- 3 tablespoons finely chopped parsley
- 2 tablespoons dry white wine
- Salt and freshly ground black pepper to taste
- 1 teaspoon Pernod or Sambuca (optional)

☐ In mixing bowl, cream together all ingredients. Use immediately or store in plastic container in freezer. Return to room temperature to use. Makes ½ cup.■

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National Committee for Prevention of Child Abuse, Box 2866, Chicago, Ill. 60690.



MARCH GARDEN CHECKLIST

Continue to order seeds of new flowers and vegetables. The new geraniums grown from seed take quite a long time to flower and will have to be sown early this month. Also, sow alyssum, begonia, impatiens, lobelia, nicotiana and petunia. Seeds of lettuce and garden pea can be sown directly in the garden around the middle of the month.

Apply pre-emergence weed killers to lawns at any time this month. Some of the commercial preparations contain both fertilizer and weed killer in one product so you can do the whole job at once.■

For addresses for seed catalogs, see Product Information.

SEED SOURCES FOR NEW VEGETABLES, SHOWN IN RECIPES ON PAGES 109-112

Angel et Fils, 2, quai de la Megeissèrie, 75001 Paris, France
DeGiorgi Co., 1411 Third St., Council Bluffs, IA 51501, 75¢
J.A. Demonchaux Co., 827 N. Kansas Ave., Topeka, KS 66608, 25¢
Epicure Seeds, Avon, NY, 14414, free
Gleckers Seedmen, Metamora, OH 43540, $1.00
Joseph Harris Co., Moretown Farm, 3760 Buffalo Rd., Rochester, NY 14624, free
Le Jardin du Gourmet, PO Box 48, West Danville, VT 05873, 50¢
Kitazawa Seed Co., 356 W. Taylor St., San Jose, CA 95110, free
Nichol's Garden Nursery, 1190 N. Pacific Highway, Albany, OR 97321, free
Geo. W. Park Seed Co., PO Box 31, Greenwood, SC 29647, free
Sunrise Enterprises, PO Box 10058, Elmwood, CT 06110, free
Stokes Seeds, Inc., PO Box 548, 737 Main St., Buffalo, NY 14240, free
Thompson and Morgan, PO Box 100, Farmingdale, NJ 07727, free



AT HOME WITH PETS

Pets have also made history in the White House

By MORDECAI SIEGAL



Although none of the Reagans' pets has taken up residence in Washington, the First Family pays frequent visits to four dogs and five horses currently at home on the range in California.

Although not often written of, pets and presidents are of enormous interest to most Americans. If a president lifts a dog up by its ears, the photo is printed in journals around the world. References to a favorite horse are most certainly carried in news stories, while gifts of puppies and dogs are met with a flurry of scratching notepads and whining camera motors. The reason for this intense interest is not frivolous at all: The presidential involvement with animals tells us a great deal about the human side of the leader of the American people.

Like so many other Virginia gentlemen of his time, George Washington was a great breeder and trainer of dogs. His love for them started in boyhood and continued throughout his life.

Andrew Jackson befriended mice during his stay in Washington and left freshly milled flour and clean water for them. Martin Van Buren kept two tiger cubs. And every president up to and including Taft kept at least one cow on the White House grounds. (If a president wanted fresh milk and cream, he had to provide his own.) Naturally, the presidential cows always doubled as pets for the children.

Among the most prolific presidential pet lovers were Abraham Lincoln, Ulysses S. Grant, Theodore Roosevelt, Calvin Coolidge and John F. Kennedy. But it was Theodore Roosevelt who took the prize for sheer numbers when it came to turning the White House into a three-ring circus. According to Margaret Truman in her fascinating book *White House Pets* (McKay), Teddy Roosevelt's pets included 12 horses, five dogs, two cats, one badger, five guinea pigs and several snakes, including one named Spinach (the personal property of Alice Roosevelt). The Roosevelt menagerie also included, from time to time, a lion, hyena, wildcat, coyote, five bears, two parrots, a zebra, a barn owl, lizards, rats, roosters and a racoon. The newspapers had a feast and the nation loved it.

Franklin Delano Roosevelt's Scottish terrier, *(Continued on page 133)*

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AT HOME WITH PETS

Continued from page 128

Fala, was a cherished companion, and never far from the President. The dog even attended the forming of the Atlantic Charter aboard the USS *Augusta* at sea in the North Atlantic. Pictures exist of this dog at the feet of F.D.R. and Winston Churchill as they planned the strategy for World War II.

And will history ever allow us to forget President Nixon's Checkers or the famous beagles of the Johnson Administration? Probably the most lovable White House pet of recent times was Liberty, the golden retriever belonging to President Gerald R. Ford, a gift to him from his daughter Susan.

President and Mrs. Reagan, like so many First Families before them, are animal lovers. Their four dogs and five horses have free run of their 688-acre ranch in the lush countryside of Santa Barbara. We are told they tend to stay close to home nevertheless. The dogs are named Taca, a husky; Millie, a black Labrador retriever; Victory, a golden retriever given to the President in 1980 in Wisconsin while he campaigned there (considering the outcome of the election, it is clear to see why that dog is held in such high esteem by the family); and Freebo, a random-bred dog who belongs to their daughter Patti Davis.

The horses are Little Man (thoroughbred), No Strings and Catalina (quarter horses), Qwalianko (Arabian) and Will's Fancy (saddle bred). They all run free and are only stabled for feeding. The Reagans ride the horses often in the mornings, and the dogs almost always tag close behind.

Since the beginning, most tenants in the White House have demonstrated a loving sensitivity toward animals. It is a reassuring reflection of us as a people.■



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TRAVEL

Continued from page 125

azalea springtime) and the 175-mile chain of skinny islands called The Outer Banks (drive it, maybe camp overnight with the sea birds, or carry on to Kitty Hawk where the Wright Brothers' exploits are memorialized in a museum) to the sky-high western Great Smokies and the Cherokee Indian reservation (buy their exquisite honeysuckle and split-oak basketry) and stop enroute along the Blue Ridge Parkway at a mineral museum and see the gems you could dig for in these mountains. A gem of a west country resort vacation with the Great Smokies as a backdrop: High Hampton Inn & Country Club at Cashiers and Fontana Village Resort near Fontana Dam.

There are more than 400 golf courses in the state, most prestigious probably Pinehurst's three greats, the world Golf Hall of Fame nearby under the glistening long-leaf pines. Put up at The Pinehurst Hotel and Country Club with all other sports at its luxurious doorstep, too.

In Asheville, the grande dame cobblestone Grove Park Inn and Country Club has some spectacular golf of its own, on the edge of the Pisgah National Forest. Here you'll find the Biltmore Homespun weaving shop, and the headquarters of the Southern Highlands Handicrafts Guild. (They have a crafts show in July and October.) You can visit Thomas Wolfe's boardinghouse home, Dixieland, as well as Biltmore, grandiose 1895 French château of George Vanderbilt.

Raleigh, the capital, its whole executive area a model of urban renewal, has a Museum of History that tells the state's history superbly. The Victorian mansion of the governor is open to the public.

You're not too far away from Winston-Salem, where you can visit the handsome Reynolda house and gardens, once home to the tobacco Reynolds, now harboring some great art and a fascinating collection of the

family's clothing. The Southeastern Center for Contemporary Art in the erstwhile Hanes mansion is most rewarding. But best of all is Old Salem itself, restored 1766 community of the enterprising Moravians whose crafts skills are still demonstrated here. Eat at The Old Salem Tavern, and for an educating look at the distinctive early design of the southern states—the Museum of Southern Decorative Arts. The Moravian Eas-

Colonial Williamsburg's power to enchant never fails, even after repeated visits through the years

ter sunrise service is a touching late night-to-dawn procession and vigil. The Piedmont Craftsmen's Fair, from old-time to contemporary, is held the first weekend in November.

Back to the coast, at New Bern, Tryon Palace, reconstructed great house and seat of a prerevolutionary royal governor, has some of the handsomest Chippendale furniture you'll ever lay eyes on.

New Bern, a prosperous post-revolutionary seaport, is noted for examples of Federal architecture. The 1805 Stevenson House, with its captain's walk is a particularly well-built beauty. The Old Bern Historic Homes and Gardens tour in April opens several private homes.

More on North Carolina: North Carolina Travel and Tourism Division, Dept. of Commerce, Raleigh, NC 27611.

VIRGINIA: From Chincoteague oysters to the state song, there are more things to like about the Old Dominion than there are historic markers along its highways (one every 10 feet, I'd guess)—because so much that happened here was the making of America. My loves are legion, starting with the Ramsay tartan on the door of the Old House Visitors Center in Alexandria, where I feel George Washington walks beside me on the brick streets. The grand Carlyle House is a 1752 re-

(Continued on page 137)



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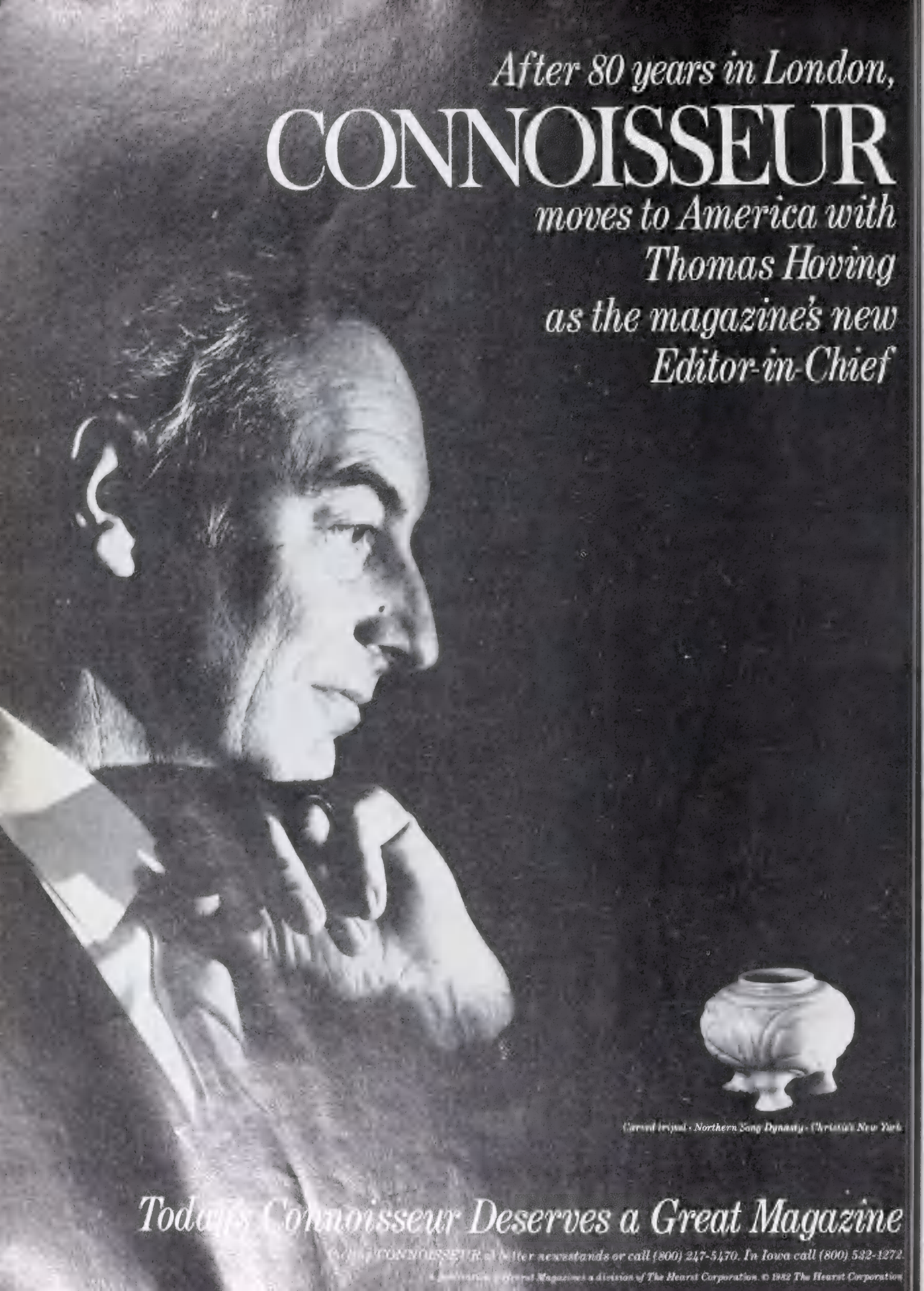
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Continued from page 135

minder of the prosperous Scots who started the town; Robert E. Lee's Federal-style home is visitable, and you're near Mount Vernon.

Fredericksburg seems a most intimate connection with Washington, so many of its buildings authentic. Mary Washington's house and boxwood garden, for example, which connected handily to Kenmore, Washington's sister Betty's home (now restored) noted for its exceptional ornamental plasterwork.

In the state capitol at Richmond, Houdin's statue of Washington is mesmerizing in its detail. Much more in Richmond—John Marshall's house; St. John's Church, where Patrick Henry said, "Give me liberty or give me death!" Wilton, the 1750 James River home of William Randolph (moved from its original site), a Georgian mansion notable to me for its collection of Jacobean glass.

From Richmond, the most famous of James River plantation houses are easily drivable. Not to miss: Shirley, where the Carter family has lived since the 18th-century, its staircase an architectural wonder, its rooms full of fine livable accumulations; Berkeley, a 1726 plantation, home to the patriot Harrison family, built on land where settlers celebrated the first Thanksgiving in 1619, antedating the New England pilgrims' feast. Sherwood Forest, its gardens as beautiful as its 1730 frame house.

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(Continued on page 164)



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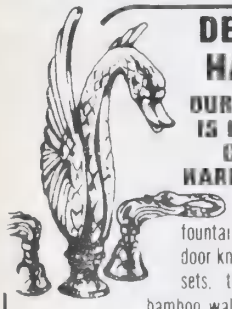
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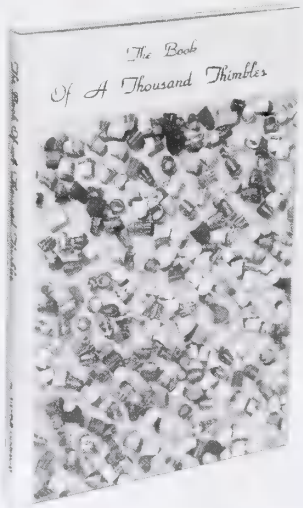




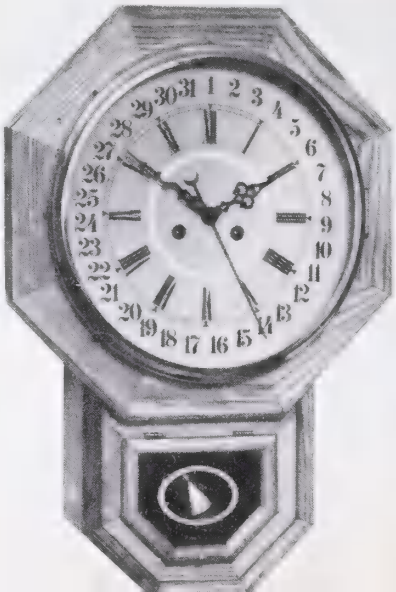
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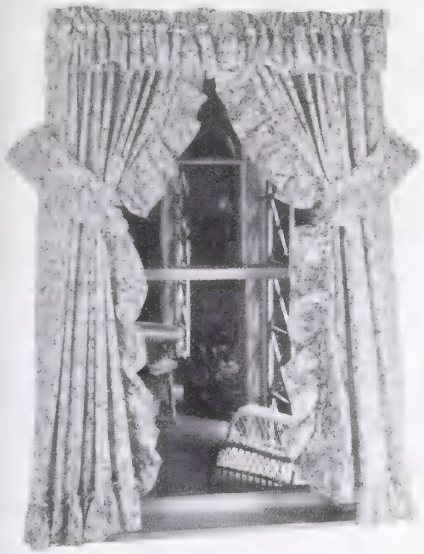
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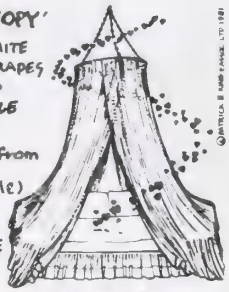
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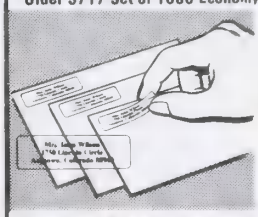
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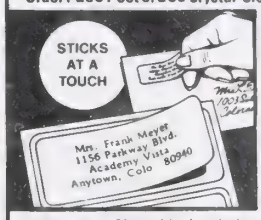
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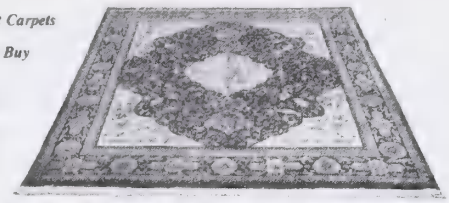
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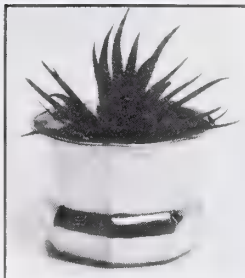
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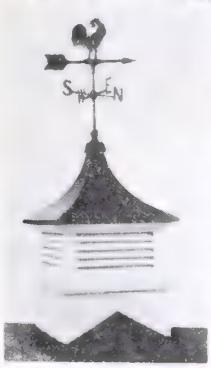


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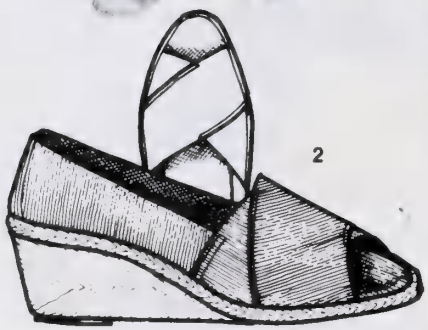
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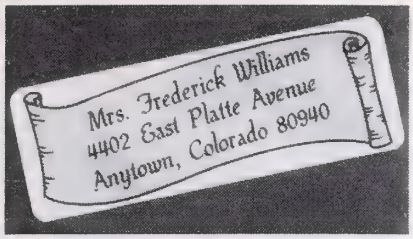
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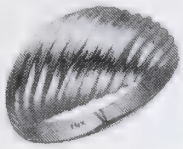
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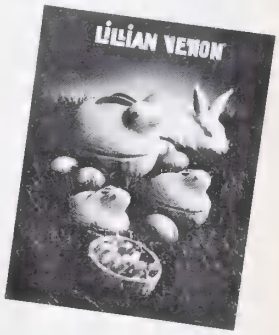
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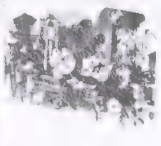
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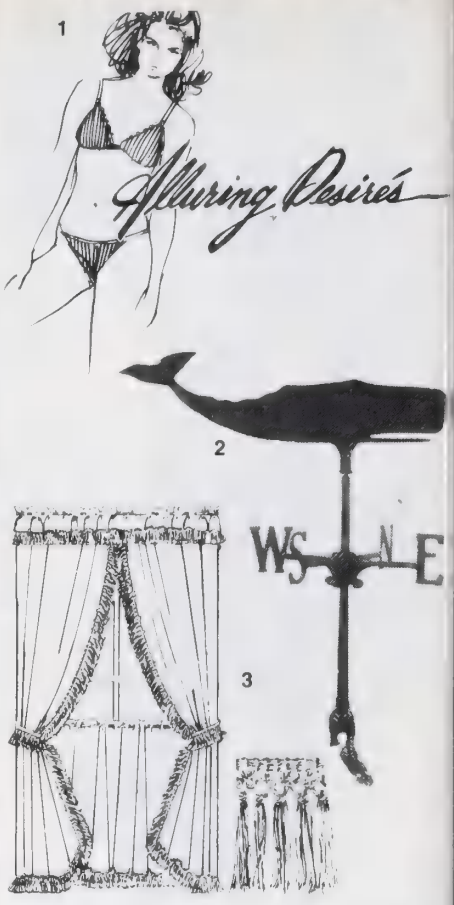
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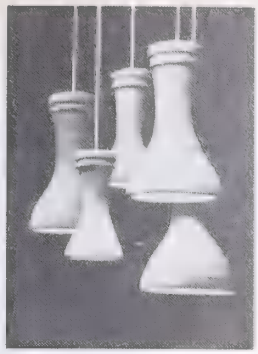


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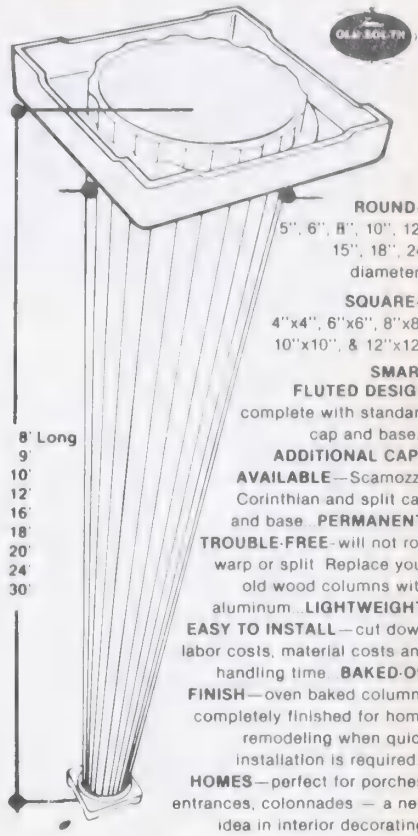
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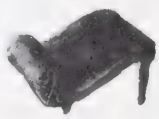
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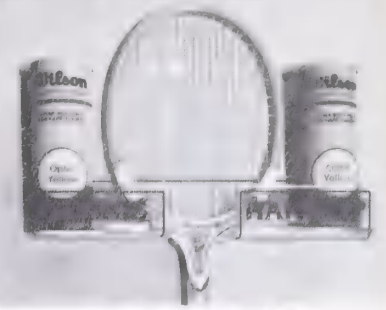
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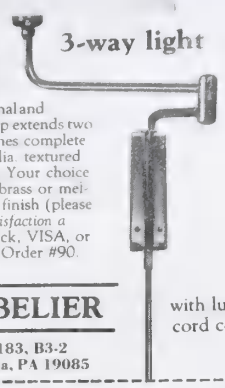
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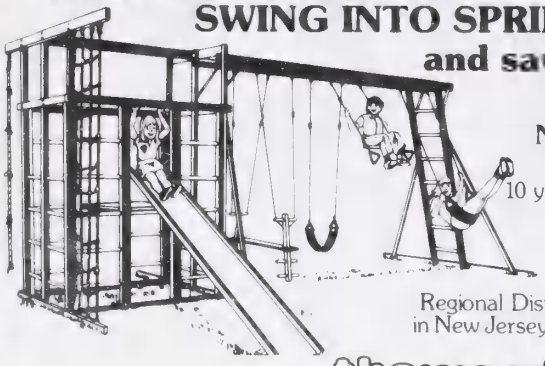
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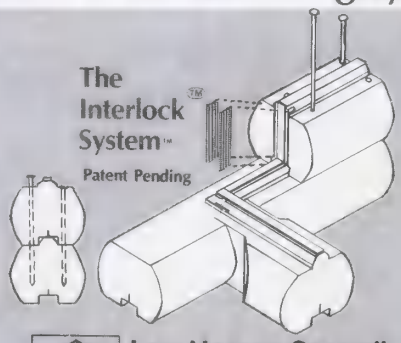
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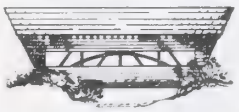
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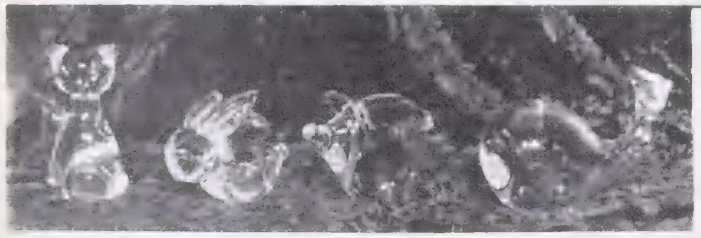
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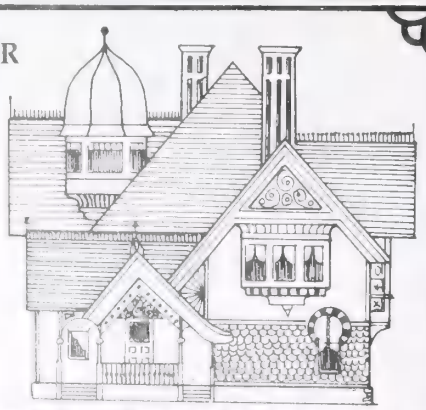
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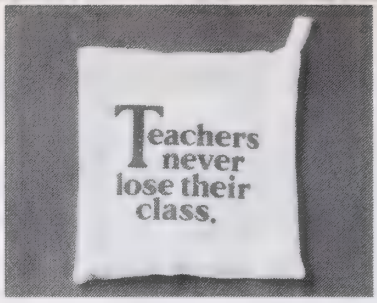
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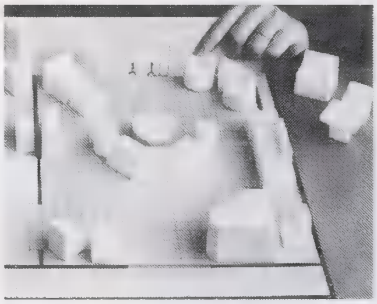
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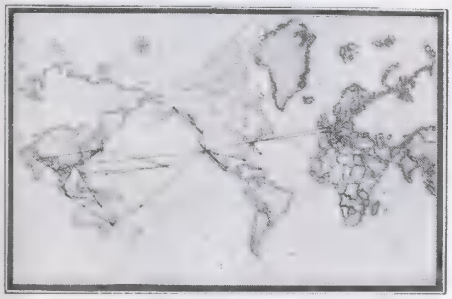
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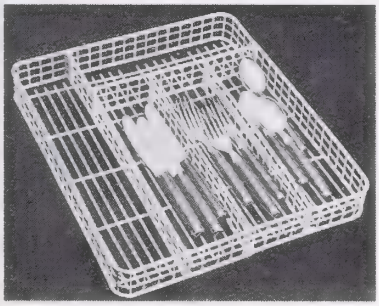
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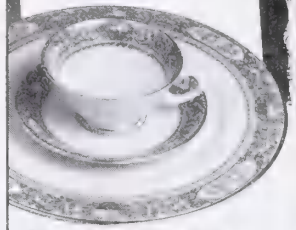


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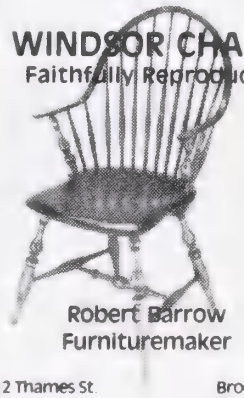
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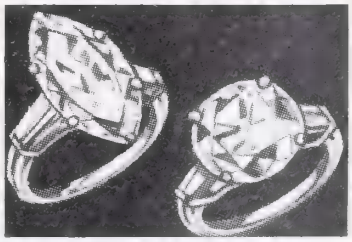


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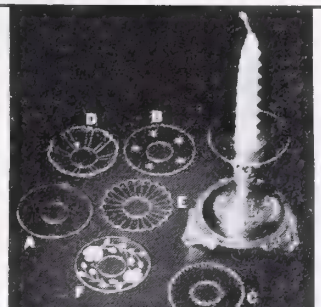


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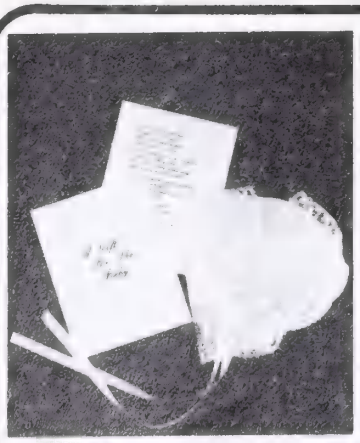
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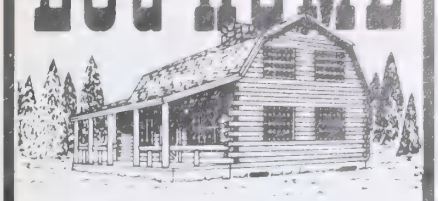
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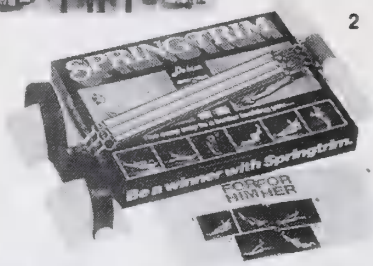
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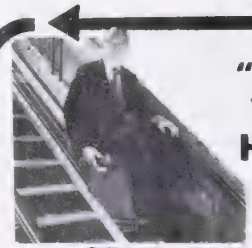


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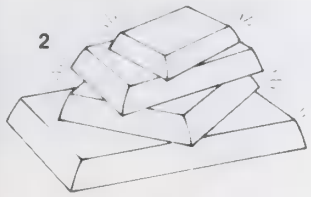
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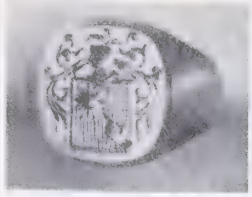
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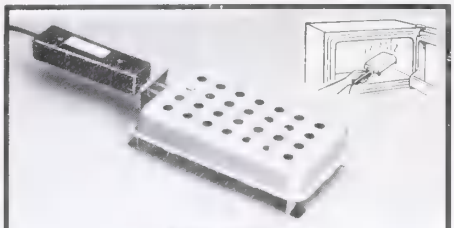
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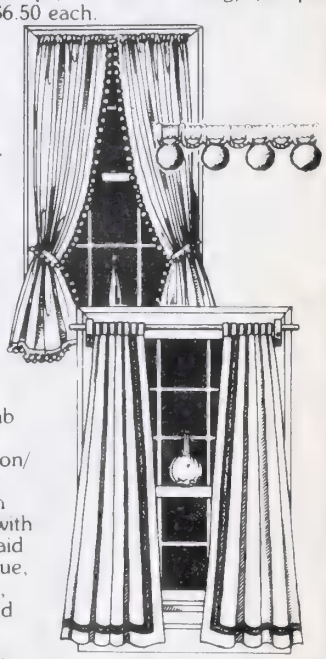
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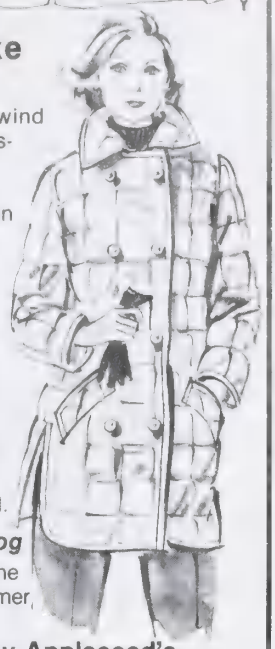
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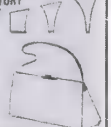
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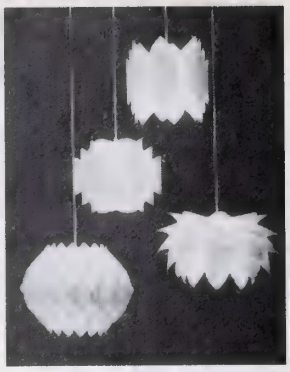


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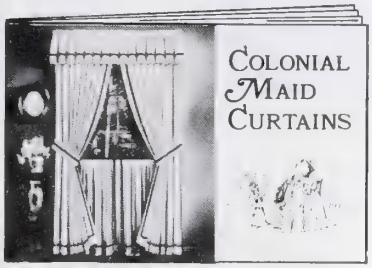
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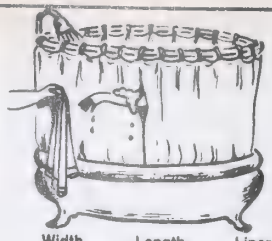
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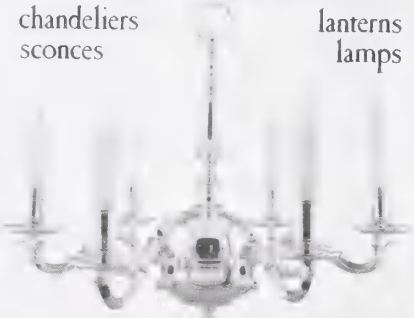
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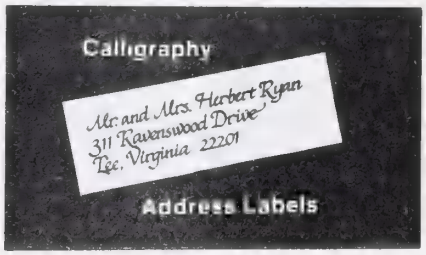


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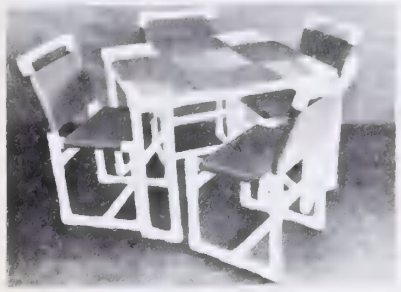
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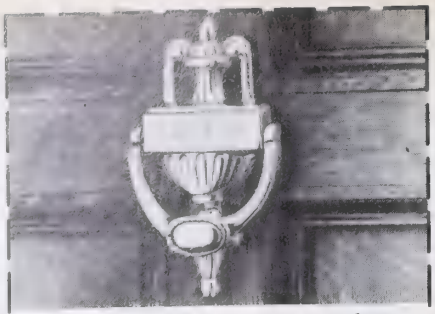
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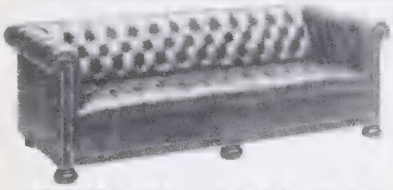
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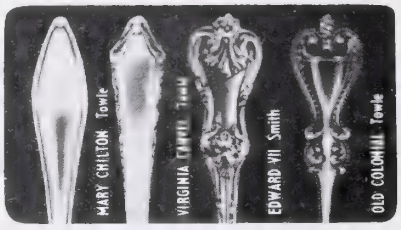


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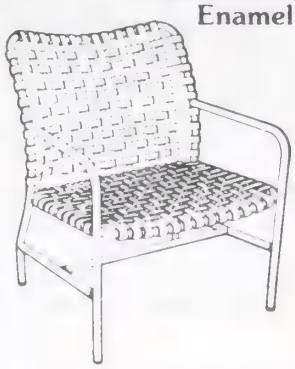
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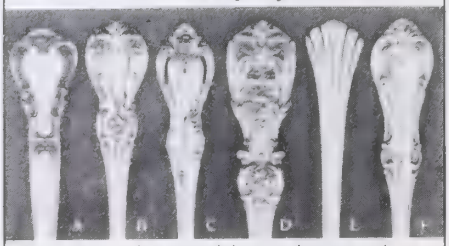
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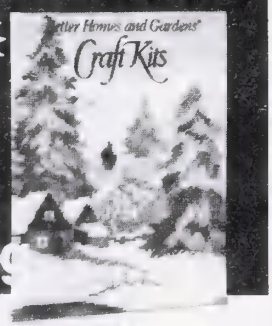
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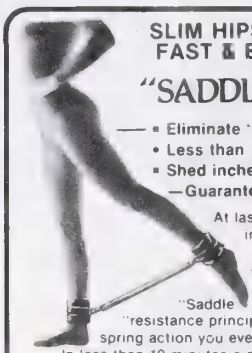
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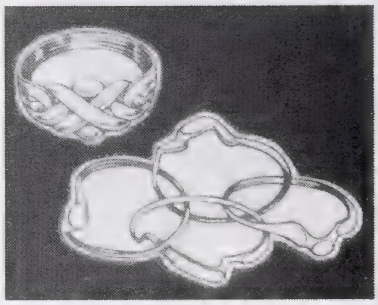
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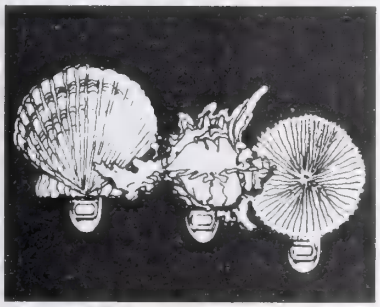




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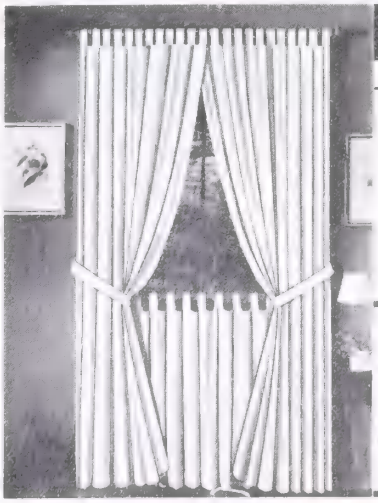
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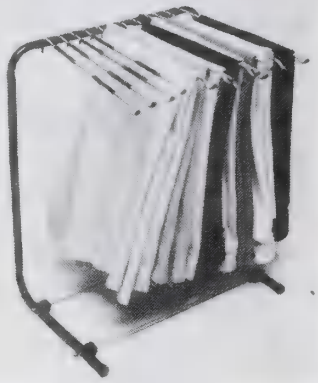
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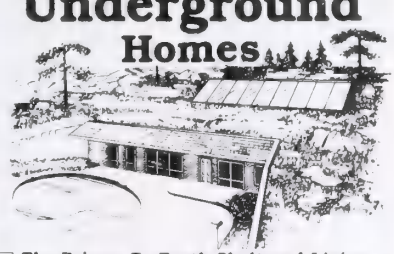
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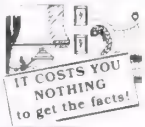
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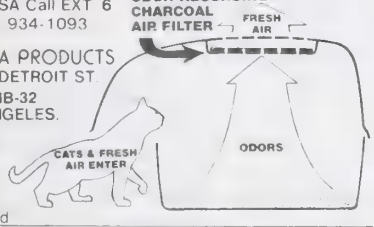
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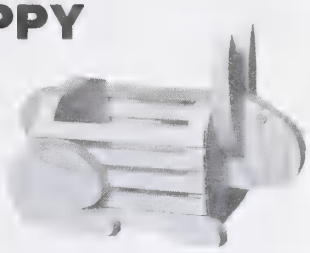


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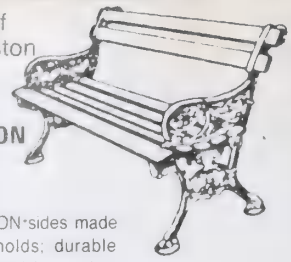
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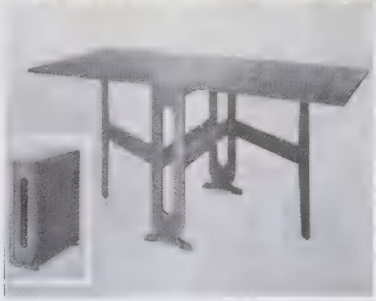
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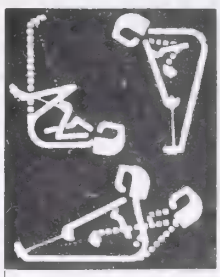
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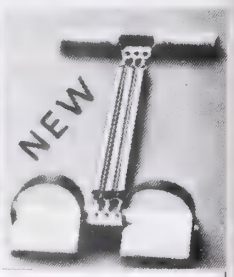


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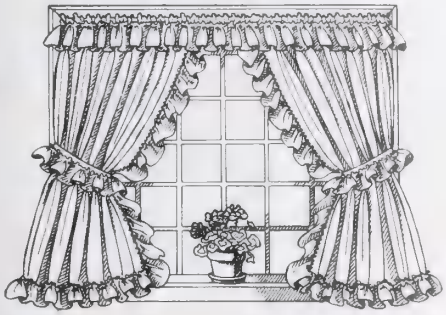
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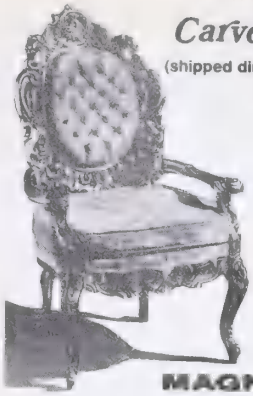
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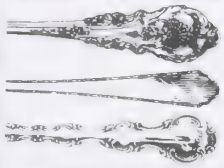
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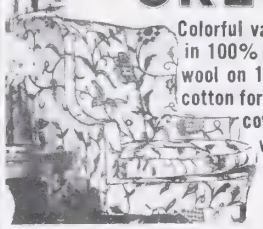
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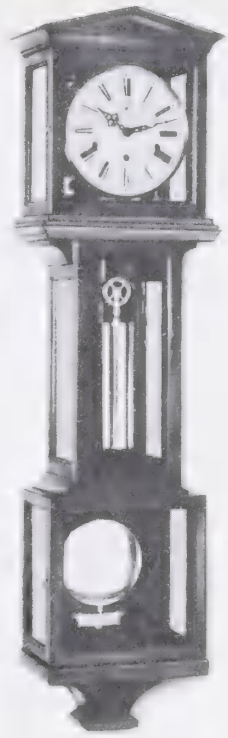


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● *Page 12:* **Boxes**—Orleans Carpenter (R), PO Box 107-c, Rock Harbor Rd., Orleans, MA 02653. **Ensemble: topcloth,** 45 inches square; **bottom cloth,** 90 inches round; **pillow** 24 inches square—Puckihuddle Products Ltd. (R), Main St., Phoenicia, NY 12464. **Blankets:** Double, 72 by 90 inches, Queen, 100 by 90 inches—L.L. Bean (R), Freeport, ME 04033. **Beds**—Conran's (R), 160 E. 54th St., New York 10022; Fair Oaks Shopping Mall (R), 11826 Fair Oaks, Fairfax, VA 22033. (All from Conran's mail-order catalog.) **Lap robe,** 40 by 70 inches; **baby blanket,** 40 inches square—Linekin Bay Fabrics (R), 37 Silver St., PO Box 7346, Portland, ME 04112. **Stair kit:** Extra railing and tandem stairing available, shipping extra—Mylen Industries Inc. (R), 650 Washington St., PO Box 350, Peekskill, NY 10566. Candleholder—Cassidy Bros. Forge (R), U.S. Rt. 1, Rowley, Mass 01969.

● *Page 14:* **Wall clock** is without chimes and has spring driver pendulum, 36 by 12 by 5½ inches—Thos. Moser (R), Cobb's Bridge Rd., New Gloucester, ME 04260. **Sofas**—The Seraph (R), PO Box 500, Route 20, Sturbridge, MA 01566. **Armchair,** 42 by 22½ by 16 inches, shipping, $15—Thos. Moser Cabinet Makers (R), Cobb's Bridge Rd., New Gloucester, ME 04260. **Panel,** 22 by 16½ by ⅛ inches—Country Floors (R), 300 E. 61st St., New York 10021. Phases of the **moon clock** has eleven jewels and strikes, 6¼ by 3¼ inches; **rhodium finish clock** has fifteen jewels, 3¼ by 2¼ inches, both in brass cases—Tiffany's (R), Fifth Ave. and 57th St., New York 10022.

CHARLESTON VITALITY

● *Pages 68–71:* **Custom-colored drapery and trim fabric (fabric on lacquered Chinese Chippendale chairs** discontinued but available in Nan-Chang 97266 satin damask)—Scalamandré (T), 950 Third Ave., New York 10017. **Fabric #75406-1 on chair at desk**—Lee/Joffa (T), 979 Third Ave., New York 10022. **Flowers**—The Flower Market by Flowers Unique, 14 Hutson St., Charleston, SC 29403.

● *Page 70* (top:) **Fabric on dining chairs** (special order)—Schumacher (T), 939 Third Ave., New York 10017. **China, silver**—Tiffany & Co. (R), 715 Fifth Ave., New York 10022. **Crystal**—Baccarat (R), 55 E. 57th St., New York 10022. **Place mats, napkins**—Johnston Linens (R), Benet Pl., Medina, NY 14103. *Bottom and page 71:* **Silk and dacron draperies** (special order) **with pure silk fringe**—Scalamandré (T), 950 Third Ave., New York 10017. **Madeleine chintz fabric on love seat**—Clarence House (T) 40 E. 57th St., New York 10022. **Fabric #121-263 on fauteuil**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Cabinetmaker**—Preston A. Moore, 2800 Sunset Ave., Rocky Mount, NC 27801. **Coffee table**—Great Eastern Furniture (M), 964 Third Ave., New York 10022. **Custom wool rug**—Edward Fields (T), 232 E. 59th St., New York 10022.

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● *Pages 72–73:* **Fabric on upholstered pieces, trim on draperies**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Dhurrie rug**—Allan Morjikian (T), 150 E. 58th St., New York 10022.

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● *Pages 74–75:* **Fabric #798614 on chairs and sofa**—Lee-Jofa (T), 979 Third Ave., New York 10022.

A NEW AMERICAN STYLE

● *Pages 80–87:* **Designer**—Hariet Eckstein, 125 E. 69th St., New York 10021. **Draperies, pillows, bedspreads** designed by Robert Tree of Robert Warshaw, Ltd. (T), 330 E. 75th St., New York 10021. **Coffee table in library, furniture and deer in entrance hall**—Roundtree (T), 306 E. 61st St., New York 10021. **Floor and wall carpentry in bedroom**—Peter Aronin for Petron, 263–28 73rd Ave., Glen Oaks, NY 11004.

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● *Pages 88–89:* **Designer**—Susan Zises Green of Susan Zises Interior Design, 500 E. 77th St., New York 10021. **Green cocktail table**—Paul M. Jones (T), 979 Third Ave., New York 10022. **English armchair, Chinese vase lamps**—Yale Burge (T), 315 E. 62nd St., New York 10021. **Bird cage**—Roundtree (T), 1142 Second Ave., New York 10021. **Accessories**—John Rosselli Antiques (T), 255 E. 72nd St., New York 10022. **Plants, trees, flowers, excluding those on cover**—Touch of the Earth Inc., Green Village, NJ 07960. **Fabrics on two armless chairs, dark green chair, pale blue chair, pink pillow; tablecloth fabric**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Plaid fabric on tall-back chair**—Clarence House (T), 40 E. 57th St., New York 10022. **Ottoman, matching pillow fabric**—Cowtan & Tout (T), 979 Third Ave., New York 10022. **Other fabrics not visible**—Abraham-Zumsteg (T), 979 Third Ave., New York 10022; Scalamandré, 950 Third Ave., New York 10022.

HIGH SPIRITS FARM

● *Pages 90–95:* **Architect**—Peter Rose, 1407, Rue de la Montagne, Suite 300, Montréal, Québec H36 IZ3. Living room: **Coffee table flower arrangements**—Metal smith by Elizabeth Eberts (T), 31 Chesterfield Ave., Montreal, Québec H3Y2M3. **Fabric on chaise lounge**—Marimekko (R), 7 W. 56 St., New York 10022. Custom **banquette**—Peter Rose, architect; **pillow fabric**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Throw, candlesticks**—Ogilvys (R), 1307 St. Catherine St., Montreal, Québec H3GIP7.

NOT FOR BATHING ONLY

● *Pages 98–99:* **Room design**—Richard Himmel, 219 W. Erie St., Chicago 60610. *Page 98:* **Avent Video Beam TV; Sony Betamax; lounge chair**—Brueton Industries (T), 979 Third Ave., New York 10022. **Chaise designer**—Richard Himmel. *Page 99:* **Tub faucets**—Sherle Wagner (R), 60 E. 57th St., New York 10022.

A LONDON PHONE BOOTH

● *Pages 100–101:* **Architectural designer**—David Durrant, Bolton Rd., Harvard, MA 01451. **Builder**—Ted Smith, Sterling, Mass., 01564. **Linens, European square pillowcases, comforter**—Descamps (R), 723 Madison Ave., New York 10021. **Flowers**—Winston Flowers (R), 385 Boylston St., Boston, MA 02159.

HOW A SMALL BATH BLOSSOMED

● *Pages 102–103:* **Armstrong wood grain planking on ceiling; Armstrong Designer Solarian II flooring,** Harland Court #82013 White—Armstrong (M), PO Box 3001, Lancaster, PA 17604. **Infinity whirlpool bath,** #K-1482 in cerulean blue; **Alterna faucets; Caxton rimless lavatories,** #K-1482 in cerulean blue—Kohler (M), Kohler, WI 53044. **Skylight,** 30 by 45½ feet—Ventarama Skylight (M), 75 Channel St., Port Washington, NY 10050. **Shell collection**—The Collectors Cabinet (R), 153 E. 57th St., New York 10022. **Physician's scale**—Lancaster Surgical Supply (M), 214 N. Duke St., Lancaster, PA 17602. **Chrome-and-brass vanity mirror**—Karl Springer (T), 306 E. 61st St., New York 10021. **Shell lamp, assorted vases, bowls**—Limited Editions (R), 253 E. 72nd St., New York 10021. **Cut crystal, silver jars, tray, razor, shaving brush, soaps,**



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toothbrushes, green Rigaud candle—Henri Bendel (R), 10 W. 57th St., New York 10019. **Chloé perfume**—Lagerfeld Parfum (M), 1345 Ave. of the Americas, New York 10019. **Men's Chanel cologne**—Chanel (M), 9 W. 57th St., New York 10019. **Towels, bathmat in sea green, periwinkle, amethyst, cerulean blue**—Fieldcrest (M), 60 W. 40th St., New York 10018. **Stacking table**—Roe Kasian (T), 200 Lexington Ave., Suite 1211, New York 10016. **Loofa, natural sponge, backbrush**—Boyd Chemists (R), 655 Madison Ave., New York 10021. **Flowers**—Mädderlake (R), 816 Madison Ave., New York 10021.

OLD-FASHIONED LEISURE

● *Pages 104–105:* **Designer:** Richard Lowell Neas, 151 E. 57th St., New York 10022. Wallpaper and fabrics: **Semis wallpaper in caramel, Bosphore border wallpaper in apricot/grey; Chambly plaid taffeta in brown and orange for curtains, Cashemire cotton print in red on screen, Albi plain glazed chintz on chaise**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Royal Velvet towels**—Fieldcrest (M), 60 W. 40th St., New York 10018. **Guest towels**—D. Porthault (R), 57 E. 57th St., New York 10022. **Chandelier, towel stand, hardware, sink**—Sherle Wagner (R), 60 E. 57th St., New York 10022. **Lamps**—Hansen Lamps (T), 121 E. 24th St., New York 10010.

THE WELL-DRESSED BATH

● *Pages 106–107:* 1. **Sink**—American Standard (M), Piscataway, NJ 08854. **Quadrifoglio blue Italian tiles designed by Valentino for Piemme**—available from Capital Tile (M), 23 Mileed Way, Avenel, NJ 07011. 2. **Rouleau accessories from $45 to $150, including toilet paper holder**—Paul Associates (T), 155 E. 55th St., New York 10022. 3. **Ring, holder**—Edward Greeman & Co. (T), 225 Fifth Ave., New York 10010. **Blue and white cotton-blend towel,** $12—Pratesi (R), 829 Madison Ave., New York 10021. **Soap, sponge**—Cambridge Chemists (R), 702 Madison Ave., New York 10021. 4. **Basin, fittings**—Sherle Wagner (R), 60 E. 57th St., New York 10022. 5. **Windcurrent combination holder**—The Elegant John (R), 812 Lexington Ave., New York 10021. 6. **Delft basin, fittings**—Sherle Wagner (R), 60 E. 57th St., New York 10022. 7. **Racks**—Edward Greeman (T), 225 Fifth Ave., New York 10010. **Towel**—Pratesi, 829 Madison Ave., 10021. 8. **Brass holder sets**—Howard Kaplan French Country Store (R), 35 E. 10th St., New York 10003.

KITCHEN GEAR

● *Page 120:* MicroManager comes with converting recipes—Micro Cooking Aides Inc. (M), PO Box 64240, 2807 W. 74th St., Lubbock, TX 79464. Coordinating wallcovering is strippable, 42 by 20 inches; cotton fabrics, 54 inches wide—Katja (M), 366 Fifth Ave., New York 10016. Gas cooktop—solid state, pilotless ignition—electric model also Modern Maid (M), P.O. Box 1111, Chattanooga, TN 37401. Toaster T2000 in Almond with Indian Brick accent—Proctor-Silex (M), 1016 W. 9th Ave., King of Prussia, PA 19406; PR: Dudley Anderson Yutzy, 40 W. 57th St., New York 10019.

GARDEN GUIDE

● *Page 127:* For seed catalogs, write to:
All About Greenhouses, Lord & Burnham, Dept. 5, Box 4050, Hicksville, NY 11802, $2.
1982 Spring Hill Nurseries Catalog, Spring Hill Nurseries, Dept. E603Z, 6523 N. Galena Rd., Peoria, IL 61614, free.
Breck's 1982 Catalog, Breck's, Dept. E614Z, 6523 N. Galena Rd., Peoria, IL 61614, free.
Earl May's 1982 Seed & Nursery Catalog, Earl May Seed & Nursery, Shenandoah, IA 51603, free.
Park Seed Flowers & Vegetables 1982, Geo. W. Park Seed Co., Inc., P.O. Box 31, Greenwood, SC 29647, free.
Wayside Gardens 1982 Catalog, Wayside Gardens Co., Hodges, SC 29695, $1.
1982 Peonies, Iris, Daylilies, Gilbert H. Wild & Son, Inc., 1112 Joplin St., P.O. Box 338, Sarcoxie, MO 64862-0338, $2.
Garden Book, Dutch Gardens, Dept. 7-F2, P.O. Box 400, Montvale, NJ 07645, free.
Stokes Quality Garden Seeds, Stokes Seeds, 2062 Stokes Bldg., Buffalo, NY 14240, free. ■





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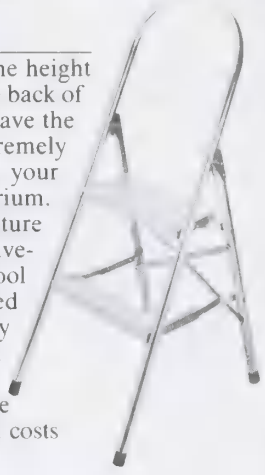
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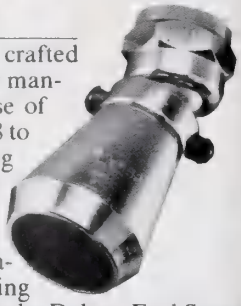
For all those times you wish to have the height of a basketball-player to reach a jar in the back of a cabinet or a box on a closet shelf, we have the perfect home tool: a lightweight but extremely sturdy folding stepstool that increases your height without threatening your equilibrium. The two steps add up to 20″ to your stature while the raised-back design offers a convenient handhold. This is an ideal stepstool for kids, who more than the rest of us need the added height along with completely trustworthy footing. This stepstool weighs very little (even kids can tote it around) and when folded for storage it's only 2½″ wide. This special stepstool costs only **$25.00** ($2.95) #A359.

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Tools For Living has discovered a finely crafted shower head called the Deluxe Fuel Saver manufactured by Con-Serv, which cuts the use of water—*hot water*—in the shower from 5 or 8 to 2.45 gallons per minute. Remember, heating water throughout the year is second only to the cost of heating the house. With the conventional shower head, the average family of four uses 300 to 400 gals. of water—much of it heated—every day. According to U.S. Department of Energy figures, with the Deluxe Fuel Saver that same family uses 70% less water in the shower and realizes a savings of between $150 and $350 depending on the utility rates. The prototype of the Deluxe Fuel Saver was originally developed for use in the U.S. nuclear submarine program. Currently it also is being used by over 400 universities and hundreds of military bases. Con-Serv designed the new Deluxe Fuel Saver expressly for the consumer, without compromising comfort or high quality. Although the amount of water is significantly reduced, it is aerated and accelerated—utilizing the Venturi principle—for an invigorating shower. It delivers a comfortable yet forceful spray—forceful enough to quickly rinse shampoo suds out of a long, thick mane of hair. The Deluxe Fuel Saver also offers a "trickle valve" that allows you to stop water flow while soaping up. Made of chrome-plated solid brass, the Deluxe Fuel Saver is accompanied by a one-year limited warranty. It installs easily over the standard ½″ shower head arm with pliers or a wrench—no plumber is needed. The Con-Serv Deluxe Fuel Saver is **$16.00** ($2.95) #A351.

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The pocket knife is a disappearing artifact. The clasp knife that for so many years rested comfortably in countless overall pockets is much too heavy and bulky to slip into tailored slacks. Now the pocket knife appears mostly among campers, Boy Scouts and farmers who still cut plug tobacco. But the loss of the pocket knife has cost us all a great deal of convenience. At least once a day some situation arises where a knife blade is called for—to open a letter or a box, to cut a cord or a thread, to coax out a splinter or loosen a knot. So we were delighted to find this new line of pocket knives that have no more weight or bulk than about a dollar's worth of loose change. These knives are only 2″ long and 5/16″ thick (with a 1¼″ well-honed stainless steel blade), but they are beautifully made and far more rugged than their modest size suggests. The blade has a safety lock, so it cannot close accidentally. These stylish knives are rather affectionately known as Big Bens and are available in two models: in polished stainless steel for **$16.00** ($1.95) #A419; or with a sandalwood handle for **$16.00** ($1.95) #A420.



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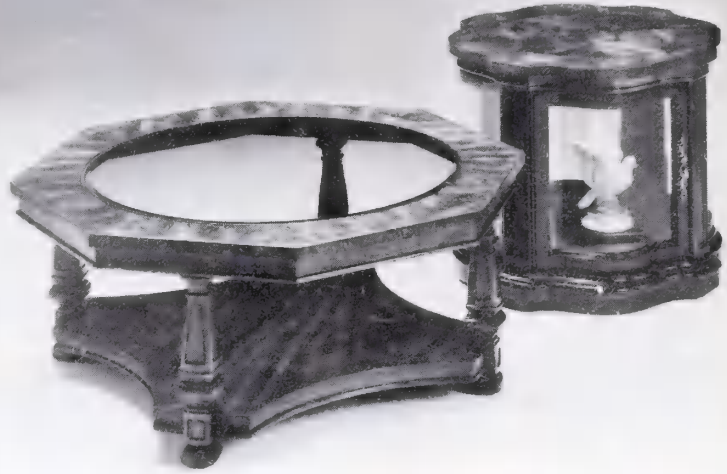
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TRAVEL

Continued from page 137

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Nearby, visit Jamestown where the first settlers landed; see Carter's Grove, one of the greatest of the early plantations.

The Colonial Parkway links Jamestown, Williamsburg and Yorktown, where you may stand on the decisive battlefield and visit the Moore House, where the papers of our victory were signed.

Newport News and its particularly entrancing Mariners Museum is close by and a harbor cruise will orient you to historic sites.

All this could be part of a relaxed, sailing vacation, should you opt to holiday in Irvington at the Tides Inn.

Westward to Charlottesville takes you to Thomas Jefferson's Monticello, my idea of the finest house in the nation, full of our genius president's innovations, and a jewel of Palladian proportion and grace. It was he who introduced us all to vanilla, ice cream and asparagus.

The University of Virginia, its colonnade and serpentine walls, all reminders of his skills, is at hand. And don't miss Michie's Tavern, where all sorts of great men dined.

Ashlawn, which Jefferson designed for James Monroe, is full of Monroe memorabilia and handsomely gardened.

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HOUSE BEAUTIFUL

Volume 124, Number 4, April 1982

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On the cover: *Ranunculus, delphinium and slender stalks of Queen Anne's Lace are tucked into a milky-white porcelain rabbit on the dining table on the porch of The Cottage at Andalusia. The family and friends of James Biddle enjoy this glassed-in porch year-round for informal entertaining. Flowering trees, potted plants and shrubs thrive in the greenhouse atmosphere produced by removable treillage windows. Flowers by Eberth & Smith-Durham, Philadelphia. For more of Andalusia and the pleasures of Philadelphia style, see page 76. Photograph, Michael Dunne.*

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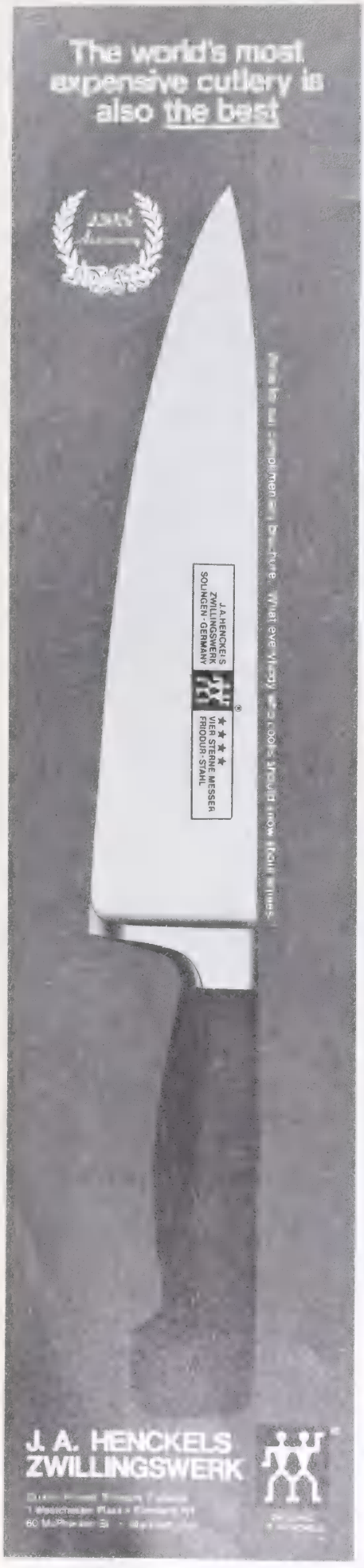
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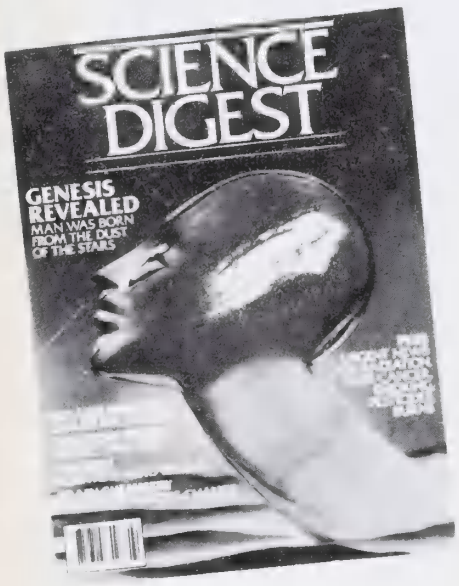


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THINKING ALOUD

"The secret to finding decorating ideas in our pages is to 'try on' the rooms—visualize the ideas in your house"



I enjoy and appreciate the many letters you write, and we take your suggestions to heart. One comment we keep hearing is that you would like to know more about how to get the most out of our decorating pages—how to take the ideas on the pages and get them into your home.

First of all, we don't expect anyone to duplicate a room. We select houses packed with ideas, and among them we hope you'll find inspiration to try something new or solve a decorating problem you've been pondering.

For example, often you'll find a color scheme that appeals to you because it's fresh and a little bit different—a new combination. Color is like fashion. What appeals to us today usually isn't the same color we liked and lived with a few years ago. New room arrangements also reflect our changing lifestyle. The dining room doubles as a library/guest room, a living room has a table for dinners for two, a bed is placed at an angle because it makes a small room seem larger. All these are ideas you can easily borrow.

As you go through the magazine, see what catches your eye. It might be a window treatment you can make yourself, or a Portuguese needlepoint rug that manages to pull a room's patterns together in a remarkable way. Perhaps it's a stenciled border that's just what you need to give your blank wall charm and personality. But whatever it is, try to visualize the ideas in your home. Reading a magazine is really like "trying on" a room.

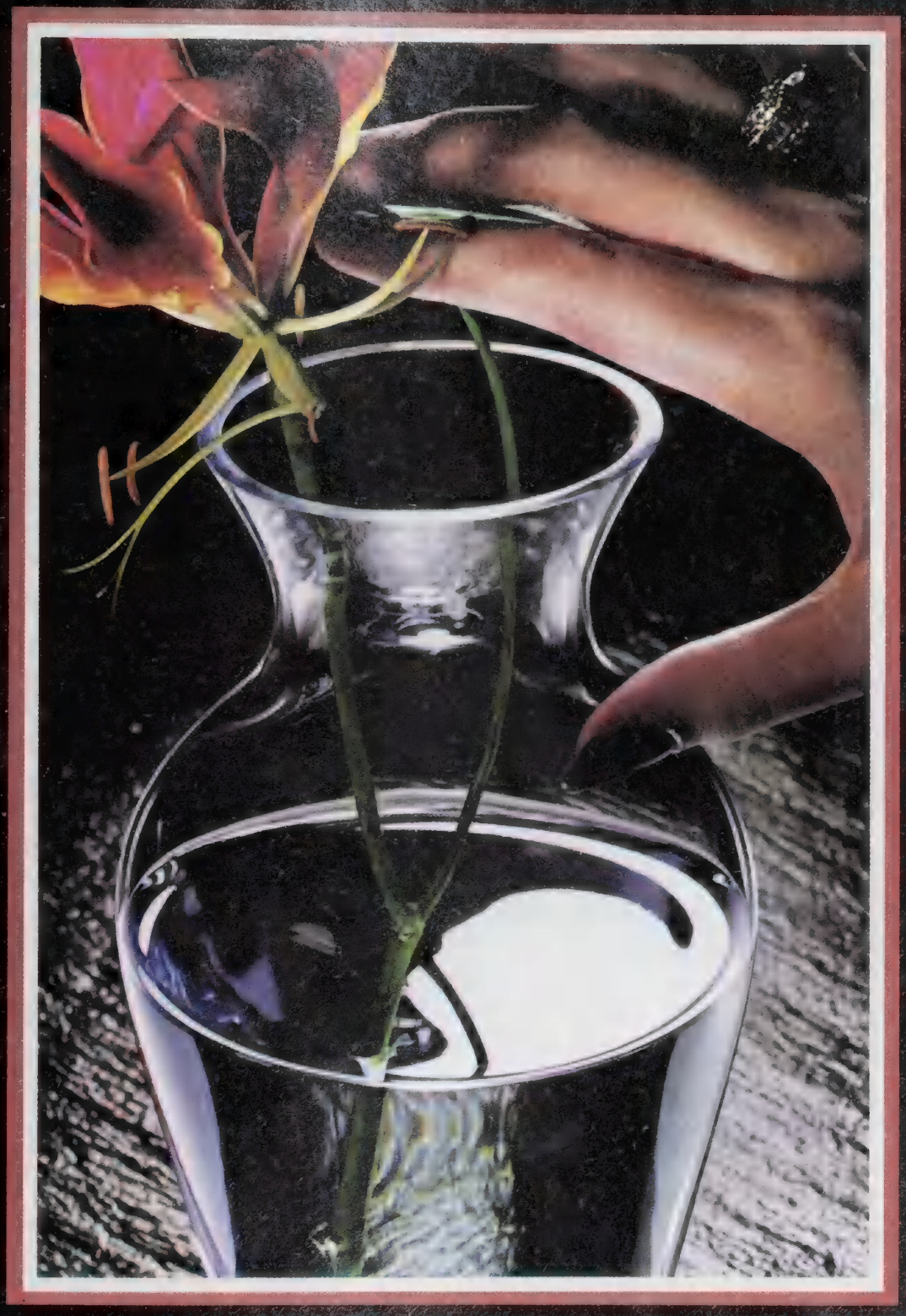
If you're starting from scratch—lucky you—a good idea is to begin with the basics. For a living room, a pattern you absolutely adore can point the direction for the entire scheme, just as pretty new printed sheets can go the whole way in dressing up a bedroom. But proceed slowly, piece by piece, through the rest of the decorating process. You'll like the results much more if you can take this patient, deliberate approach. Of course, if you have a decorator whose experience enables him or her to visualize the whole quite well, you can trust yourself to move faster. Just remember that decorating is like painting a picture: After each important dab of paint, you have to step back and look at how the whole picture is developing.

I've been putting room settings and houses together for many years, and sometimes deadlines on the magazine force me to move rather quickly. But I never lose sight of the step-by-step basics, and I never stop thinking for one minute that decorating is creative and it's fun.■

JoAnn Barwick

JoAnn Barwick
Editor

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DECORATING DIARY

The chaise. Divine decadence? Not a bit. Today's most welcome decorating accessory, the chaise is right for every room in the house.

My friend Ruth was taking me through the rooms of her ew apartment, pointing out ne details of this and that hat pleased her so much. When she brought me into ne bedroom, I remarked with hinly veiled envy, "You ucky thing, you even have a haise." She turned with some urprise and replied, "You now, it's the only thing I've ver really wanted." It was ny turn to be surprised as she as everything material—pic-ures, porcelains, antiques, lothes, jewels, everything! I ensed a trace of confession in er voice, the admission that his simple object just gave er more pleasure than any-hing else. While not particularly arth-shattering, it is often true.

Hers was a fairly tailored affair: uilted, welted, tidy, taut as a slip-over, all celery-colored silk. Being a ifted artist with thread, she had ressed the chaise with elegant, un-erstated handworked pillows that ere there for a bit of back support. ou might have called it a daybed, a ord I've never cared for as it im-ies to me an association with sloth. he whole idea of "lounging" sim-y leaves me cold and yet . . . there that physical pull of comfort that othing but a chaise longue can ra-ate. It distracts, it beckons. Is that hat my friend was trying to ex-ess?

Come to think of it, what other ece of furniture takes you off your et? A bed does, yes, but for a rea-son. A chair with an ottoman is the only other I can think of. Where does a chaise go? Today's chaise goes in every room of the house and that includes the bath and kitchen.



A 19th-century cocoa-colored suede chaise is covered with "Blue Grotto" sheets and comforter by Springs Mills.

To some degree I think we suffer from a holdover of thought, that we associate chaises with the age of the boudoir. A small aside about boudoirs, if you will. They were sanctuaries. The room was used for reflection, seduction, writing, for privacy and for refreshment. Not peculiarly feminine needs. Men have just as much reason to desire such a space as women. Now, a chaise is a marvelous invention in a room that represents a halfway point between rest and activity. Say the word *chaise* and an image of Madame Recamier or Czarina Alexandra on her mauve chaise comes to mind. But Charles Eames's world-famous chair of leather and wood is in principle a chaise. The ottoman is included in the overall design, bringing the feet off the floor as he intended. Consider the deck chair. Cruise passengers are practically fused to them. So beautifully crafted is the wood that it seems to mold itself to the body, rather than the other way around. If all this sounds a bit romantic, well fine. Let it. Precious little romance finds its way into the daily roil, perhaps another reason for the chaise's appeal. In the scheme of things, a chaise may seem a luxury but why not reconsider where one might be used? Length is the only factor that need be reckoned with. Where you might place an easy chair, a bench, or a recliner, a chaise may fit. A chaise takes the same accessories you'd use in bed: a tray for a meal, a short-legged table for a writing surface. You might fix up a chaise the way our editors arranged the one above, photographed at Blantyre, a charming inn in Lenox, Massachusetts. With a mass of pretty pillows, sheets and a twin comforter from the Springmaid Bassetti collection by Springs Mills, this elegant brown suede chaise is placed beside a window. Little neckroll and boudoir pillows by Peacock Alley are covered in a pattern of pretty violets.

Rediscover the pleasure of the chaise. It's not just for dreaming anymore.■

—PAULA RICE JACKSON

RAEANNE GIOVANNI

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HB MARKETPLACE



Harbinger of spring: The fresh whiteness of antique wicker to use indoors or out. From $100 to $400, White Horse Antiques.



ou *can* teach an old napkin new tricks
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SPRING FEVER

Here's how to satisfy the urge for everything fresh, clean and wonderfully pretty

Editor TRICIA FOLEY



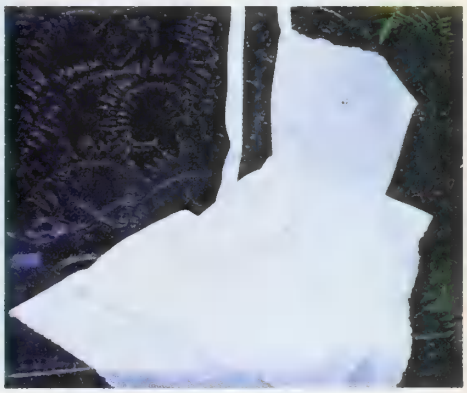
To tuck under white or glass dishes—colorfully lacquered wood servers by Philip Mueller. $20 each at Nan Duskin.



o mopping around—start spring
eaning with a self-wringing sponge
op. $20 (brush extra), Turpan Sanders.



B-rake-through: This 25-inch-wide steel rake contracts to 7 inches for extra strength. $11.50, Gardener's Eden.



Not for cooks only: This crisp cotton pinafore/apron is pretty enough to top any frock. $40, Paper Whites.



elebrate spring's first asparagus with
is look-alike ceramic server by Barbara
gen. $48 at Lee Bailey/Henri Bendel.



Pick wild flowers or tote Easter candy with these tiny woven baskets. $11 to $21 at The Gazebo.



Rainbow underfoot: These rag rugs offer plenty of color riches. From $100 to $300 at The Gazebo. ■

CHAIR PHOTO, WILLIAM P. STEELE; ALL OTHERS, MICHAEL SKOTT

H STORE ADDRESSES, SEE PRODUCT INFORMATION

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HB MARKETPLACE



SPRING FEVER Smell a flower, plan a picnic, fly a kite



Wonderful smelling bulb plants come in Barbara Eigen's earthenware pots. $22, Lee Bailey/Henri Bendel.



Garden art: *Flowers* by Irving Penn, $35, Harmony Books; amaryllis, $17 from Carlson/Kayla Design Assoc.



Spring-to-go: A profusion of blooms that will add a bit of heaven to any room. Narcissus, $55, Carlson/Kayla.



Lemon-aids: "Doughnut" pitcher, $12; slatted basket with glasses, $16, both at Wolfman, Gold and Good Co.



The most tempting picnic drinks come in Hammarplast's pastel vacuum flasks. 2-cup size, $12.50; 3-cup, $14.50.



Let these Phoenix and Dragonfly kites soar—or hang them inside as instant art. $17 each at Go Fly A Kite.



Heart art: Romantic, print-covered frame/photo album, $13; address/engagement book, $20, by I Was Framed.



Indulge yourself with ruffles and frills: Hand-crocheted pillow shams by Utah Cottage Industries, $70 each.



Spring cleaners: French gardener's soap with individual wood rack, $7.95 from Gardener's Eden. ■

BED PHOTO: RAEANNE GIOVANNI; ALL OTHERS: MICHAEL SKOTT

FOR STORE ADDRESSES, SEE PRODUCT INFORMATION

A car that "weighs" its own passengers and luggage... then tells the brakes how much power is needed. Such a car is the Peugeot 505 STI.

The car hurtles towards the obstacle. It is a double row of pylons forming a lane 120 feet long and only 12 feet wide that hooks severely to the right.

The driver must bring the car to a halt from an indicated 55 miles an hour within this narrow, curving lane... *while turning.*

There is the hideous sound of tortured rubber. Acrid tire smoke billows in the air. It is frightening to see and hear.

When it is all over, almost two tons of car and passengers have pulled to a stop with several feet to spare.

Brakes that "read"

The car is the Peugeot 505 STI.

It is fitted with an ingenious device that "reads" the weight of the passengers and luggage, then instantly calculates the division of braking power that is needed between the front and rear brakes.

The reason: if a car is lightly loaded, it has a tendency to lock its rear brakes as the weight shifts forward. The result could be a dangerous skid. When the device senses such a light-load condition, it will automatically shut down some of the power to the rear brakes to help keep them from locking. But if a car is heavily loaded, as is the case in this test, full braking power is sent to all four wheels.



Peugeot equips every 505 with disc brakes on all four wheels. They shed water and dissipate heat faster than drum brakes.

The sensation in a panic stop has been likened to running into a giant pillow.

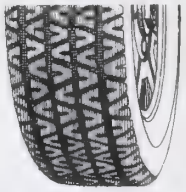


Test driver demonstrates emergency-braking power of Peugeot 505 STI. Driver maintains control, even though car is braking and turning at the same time.

Tires that cling like limpets

Powerful brakes are of little use if the carmaker scrimps on tires; it is the tires, after all, that have the final word about stopping the car.

You will never find mere letter-of-the-law tires on a Peugeot.



Michelin TRX® low-profile radial tires, mounted on alloy wheels, are standard. Note wide, flat footprint for sure-footed-handling.

Every tire is a Michelin steel-belted radial. Special to the 505 STI is the Michelin TRX® tire, mounted on low-profile alloy wheels. The flat, wide footprint of this tire applies a limpet-like grip to the road.

Coupled with stabilizer bars that are thicker than on other 505 models, the tire edges the already-surefooted handling of a Peugeot up another notch in the new STI.

The Peugeot Lion

The lion has represented Peugeot since 1858. It was Peugeot that built the first car ever sold commercially (1891)... the world's first diesel-powered car (1922)... and the first high-rpm diesel engine (1967).

© 1982, Peugeot Motors of America, Inc.

A most-complete car

So lavishly equipped is the Peugeot 505 STI that there is only one option, a 3-speed automatic transmission ($370) in place of the 5-speed overdrive manual gearbox.

Here is a partial list of the equipment that is standard on this $14,990 car:

- Air conditioning, factory-installed
- Power-assisted steering
- Power-assisted 4-wheel disc brakes
- Cruise control
- Electric sunroof
- Electric windows
- Central locking system—a twist of the key locks all four doors and fuel-filler door
- Digital AM/FM 40-watt stereo radio with cassette player, scan tuning, and four speakers
- Automatic electric antenna
- Leather upholstery
- Multi-adjustable driver's seat
- Tachometer
- Limited-slip differential

Unhysterical seats

Click open the door of the Peugeot 505 STI and your nose will immediately tell you what the seats are made of; the car's interior is redolent of leather. What none of your senses will detect, however, is what lies beneath that soft, tanned hide...

Peugeot has banished springs from its seats. Springs have a natural tendency to flutter and bounce hysterically when a car meets with rough roads. In their place, Peugeot has used polymerized foam.

It is more costly to make all 5 seats of the Peugeot in this manner—yes, this is a true 5-seater—but the expenditure has led to seats that have been described as almost sinfully comfortable.

The strokes of a master painter

Pass your hand over the paintwork of the Peugeot 505 STI and you will make a further discovery about the car.

No bored, "just-doing-my-job" worker has created this smooth finish. Instead, the critical part has been done by a computerized robot, taught to imitate the strokes of a master painter.

The STI is the only model of the Peugeot 505 available in a metallic claret or classic black. The black is a wet-on-wet process. First comes the enamel itself. Then, while the black is still glistening wet, it is overlaid with a clear coat of lacquer, sprayed to a thickness of 30 microns.

A final search for faults

Once built, every single car is taken to a special track and road-tested by one of Peugeot's 65-member team of expert drivers. Only when it has met Peugeot's standards is the car permitted to leave Europe for the U.S.

Does this mean that nothing will ever fail on a Peugeot? That would be wishful thinking. The perfect, indestructible car does not exist, no matter what its price. But one can usually count on a car to reveal its little glitches and foibles during the first year of driving.

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Peugeot has little tolerance for poorly made cars.

*See your dealer for details of Peugeot's limited warranties.

Based on P.O.E. manufacturer's suggested retail prices. Actual prices may vary according to local dealer. Destination charges ($255), state and local taxes, dealer preparation, if any, and license fees are extra.

For name of nearest Peugeot dealer, call **1-800-447-2882** toll free in the continental U.S. In Illinois, 1-800-322-4400.

Please send me the Peugeot Facts Kit, complete with brochures, road tests by leading car magazines, plus list of my nearest dealers.

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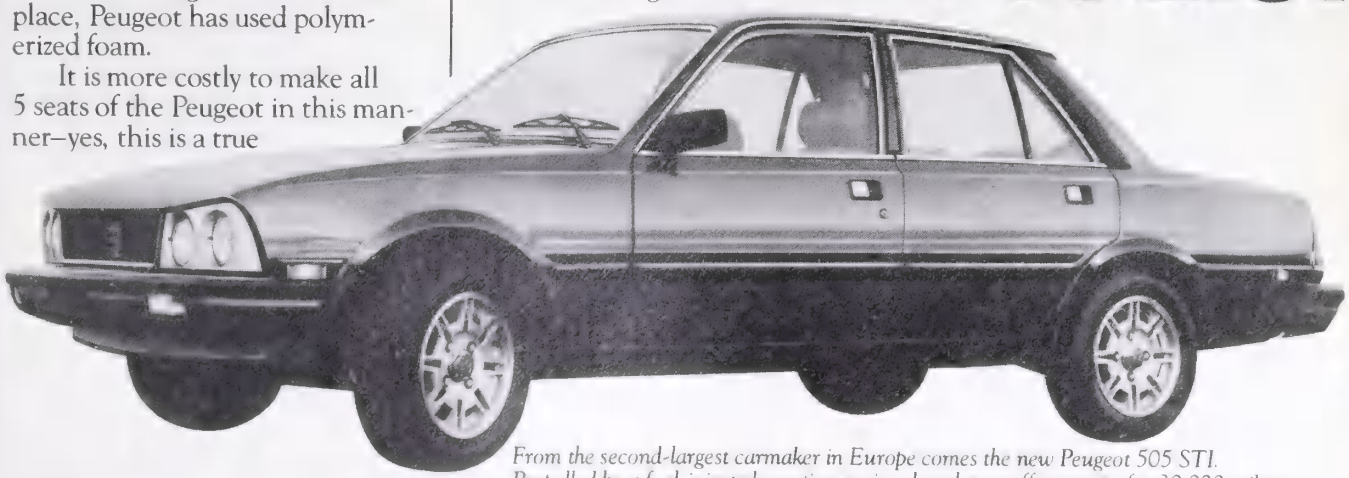
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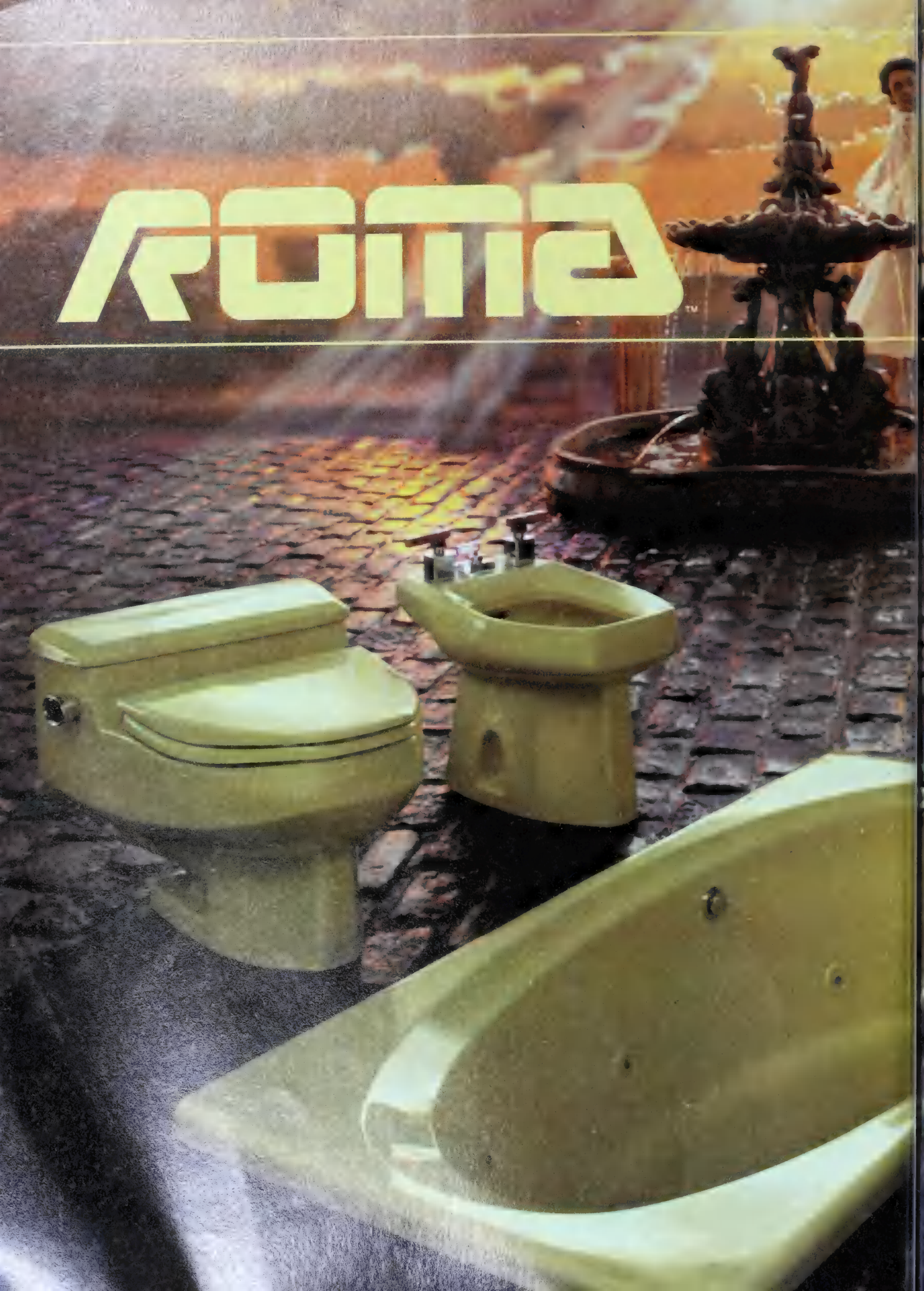
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HB LOOKOUT

10 THINGS TO DO WITH YOUR FIRST SPRING BLOSSOM



RANDY O'ROURKE

Gather single blossoms together for a centerpiece; after dinner, spread them through the house for a bit of spring in every room.

A riot of tulips, a field of yellow daffodils—that's the exuberant side of spring. But there's an abundance of beauty to be found in a single blossom, picked from your garden and artfully displayed. Here are 10 ideas from Tony's Flowers in New York. **1.** Tuck a glass vial inside an antique basket, fill with a sprig of lily of the valley. **2.** Wind a ribbon around a rubber-stoppered florist's vial to hang an iris in your window. **3.** For a centerpiece, fill your table with a cluster of fat candles; lay out single flowers in moss-covered florist's vials. **4.** Experiment with greenery. Use a round galax leaf to set off a tall tulip. **5.** Or clip an asparagus fern to add to a grape hyacinth; mix ivy with a daffodil. **6.** Lean a tulip in a florist's vial inside a lacquered box. **7.** Or use it with a ribbon to wrap a package. **8.** Set tiny vases in glass globes (surround with Japanese black rocks), or recruit a twig basket, even a bird's nest, as a supplementary container. **9.** Not to be forgotten: The beauty of a row of look-alike glass vials, each with a different flower, or 10 of the same flowers in different miniature vases. **10.** Or different flowers in different vases, *above.*

SECRETS TO SUPERB ENTERTAINING

It really is easier for George and Helen Studley to eat out—after all, they're the owners of New York's La Colombe d'Or restaurant. But the same love of food that inspired them to open their restaurant five years ago also inspired them to develop a wonderful way of entertaining at home.

"We like to serve the same Provençal food that people come to the restaurant for—but at home, everything has to be *simpler*," says Mrs. Studley, who might make their chef's Poulet Maison (chicken breast stuffed with pesto)—but serve it without his glaze. "It's wonderful cold for a picnic, too," she adds.

One thing the Studleys are as disciplined about as the chef is *mis en place*—set-up. "A good chef is judged by his preparation. He can't be rushing at the last minute when a client arrives for dinner," says Mr. Studley. So for large dinners, they make a chart with one column for the menu, another for ingredients, a third for preparation time. "We do everything ahead, from washing the lettuce to deboning the chicken."



WILLIAM P. STEELE

Right: *An ingeniously planned kitchen, designed by Antonio Morello and Donato Savoie of Morsa, lets La Colombe d'Or owners Helen and George Studley entertain elegantly in a small space. The table is adjacent to the work area, which doubles as a buffet; below is a refrigerator.*

Firm believers in an opulent table, the Studleys set out appetizers, salads and main dish, all at once. That way guests can nibble on some things and save room for what they love. They usually include something "take-out" from the restaurant, like a time-consuming duck terrine. For dessert: A fruit tart of the season and the restaurant's incredible chocolate cake (*recipe below*).

For more recipes, see page 140. ►

GÂTEAU VICTOIRE

- 8 ounces heavy cream
- 1 pound sweet chocolate
- 6 eggs
- 1 jigger dark rum
- 1 teaspoon vanilla
- Pinch of salt

■ Whip cream to heavy peak. ■ Melt chocolate in double boiler. Combine remaining ingredients and heat in another double boiler; beat thoroughly, at least 5 minutes, until double in volume. ■ Remove from heat; stir in chocolate slowly and carefully fold in whipped cream. Pour mixture into buttered two-quart baking mold (with wax paper on bottom). ■ Bake in 375° oven 50 to 55 minutes. Cool thoroughly. ■ Remove mold, decorate with shavings of semisweet chocolate. Serves 6 to 8.

HB LOOKOUT



THIS WAY TO IMAGINATIVE CRAFTS AND FOLK ART

One of the joys of decorating with handmade things is knowing the artist who created the work—and that's what *The Goodfellow Catalog of Wonderful Things No. 3* is all about. It's a mail-order treasury of everything from quilts to jewelry to furniture—and, in addition to listing prices, it profiles the artists. Our favorite: The swimmer weather vane *(above)*, by Howard Orr. It's $42 ppd. from Mr. Orr, 4565 Lawn Ave., Western Springs, IL 60558. The Goodfellow catalog is $22.50 ppd. from The Goodfellow Catalog Press, Box 4520, Berkeley, CA 94704.

DISCOVER THE SCENTED GARDEN

There's nothing more wonderful than a richly perfumed garden—but, unfortunately, many of today's flowers have been bred only for color and have lost their once-splendid scent. How to bring fragrance back to your garden?

Rosemary Verey, in her book *The Scented Garden* (Van Nostrand Reinhold, $25), suggests surrounding rose bushes with lavender for extra fragrance and greenery; letting sweet peas wind through lilac and philadelphus shrubs; and planting white madonna lilies by the door so you'll be greeted by a waft of fragrance. Another way to capture your garden's fragrance: Use a wall or hedge to help corral flowers' perfume.

In addition to scent, one of the delights of a sweet-smelling garden is butterflies. The flowers they love best, writes Mrs. Verey, are colored mauve, blue, deep pink, crimson and saffron yellow. For information on 1,000 more plants and gardening ideas that will make your garden wonderful, read her book.



MICHAEL SKOTT

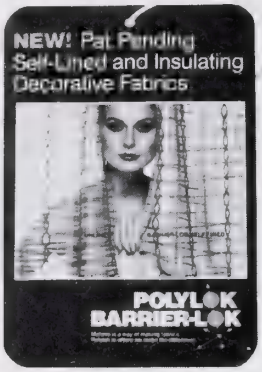
Garden-to-go: Don't forget the pleasure of a scented garden indoors, whether you plant a window box or just a wood basket like this. "Boxket" at Henri Bendel; shears by Tashiro.

ON TOUR: THE ART OF THE PLAINS INDIANS



The simple, graphic and imaginative qualities of Indian art have awakened a new interest in both the art and decorating worlds. For inspiration, don't miss Circles of the World, opening April 21 at the Denver Art Museum and traveling throughout Europe—an Indian art first. In 1984, watch for it in Boston, New York and San Francisco. Preview glimpse: Intricately beaded Arapahoe Indian belt, *left.* ►

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An acclaimed artist

William Ressler was born on a farm in Lancaster, Pennsylvania. His own roots thus lie deep in the way of life he portrays with such warmth. His paintings have been shown nationally in museums, and he has won many awards.

In this collection, Ressler takes us on a sentimental journey through a typical year—with each of the twelve months portrayed on a fine porcelain collector's plate in terms of a memorable scene or event of the time. December depicts a family visit in a horse-drawn sleigh at Christmastime. March is the tapping of the trees for maple sugar. May is spring plowing. July, an Independence Day picnic. November, Thanksgiving in the country. Each scene is a new and original and memorable work of art.

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GUEST SPEAKER

Decorator Georgina Fairholme on that illusive but most necessary element, quality

In little more than ten years after coming to America, English-born interior designer Georgina Fairholme has established her reputation for producing rooms that are warm and elegantly understated. Miss Fairholme began her career in the decorative arts as personal assistant to John Fowler of the English fabrics firm Colefax and Fowler. Today she runs her own business in New York City. House Beautiful most recently featured one of her projects on the October 1981 cover, a room in the Decorator's Showcase of the Kips Bay Boys' Club. Here, Miss Fairholme talks with us about recognizing and appreciating quality.



Georgina Fairholme

Quality is something you feel, something sensed. It is a very personal response to surroundings, to an object in hand, to a certain wordless zest or appreciation of being. You can't teach it, or prove it; one can barely grasp it, except you most certainly know when you have found it!

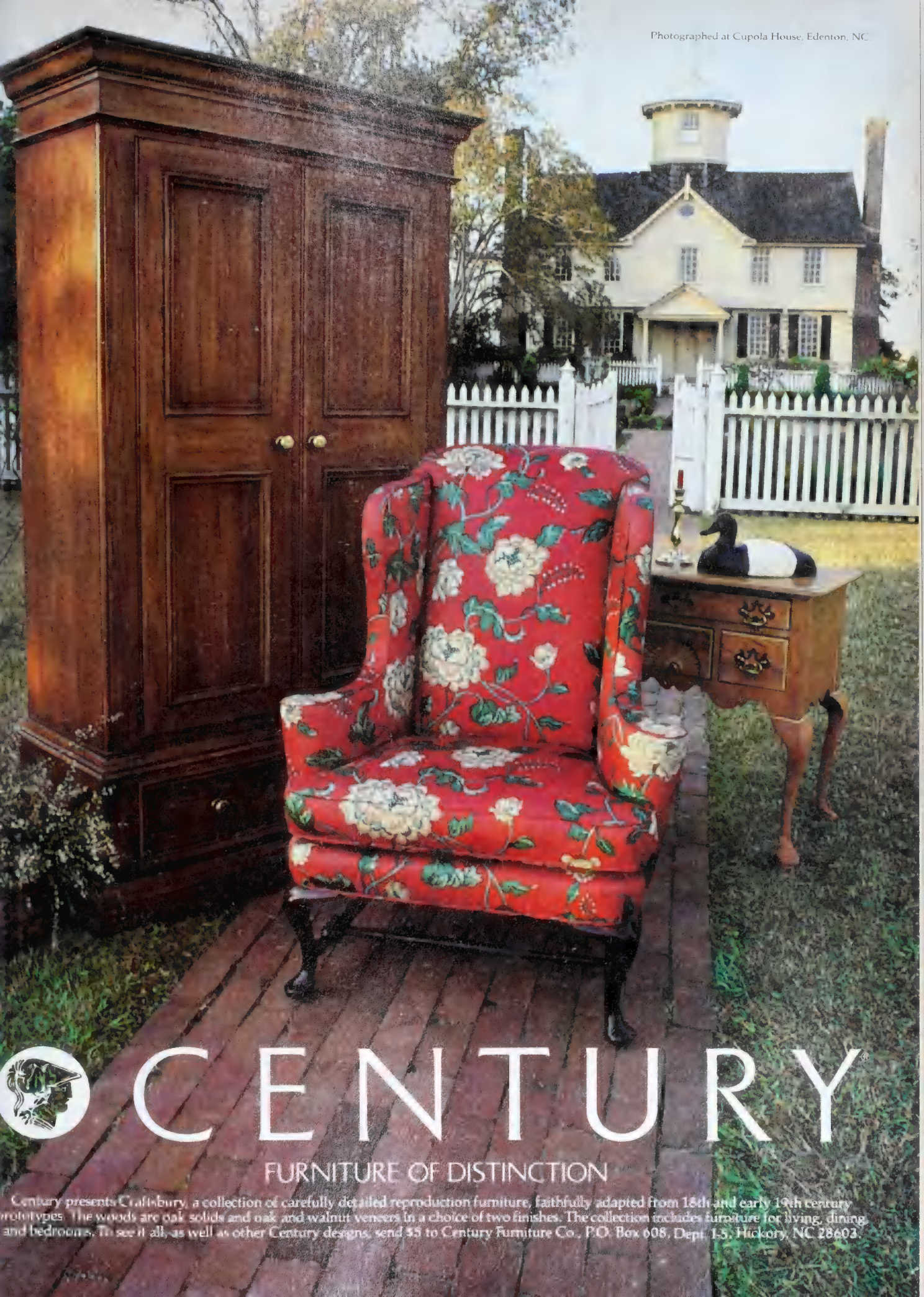
Exposing yourself to quality is simple enough. Museums are filled with it. I remember when I was first beginning my work in London, a time when I was poor, and of course, the museums there are all free, so I could go and feast for free on the magnificent painting and sculpture. You can train the eye to recognize and appreciate something of quality, but that in no way assures that you like it.

One is sensitive to quality or one isn't. If there is a choice between two fabrics, how do you determine the one with quality? It may be a simple matter of how the material feels to you—its smoothness or its weight.

Something I often do to help illustrate the difference for clients is to take them shopping. We'll go to a moderately priced furniture showroom and sit on a sofa, and then we'll go to a more expensive furniture showroom and sit on a sofa there. In this case, physical comfort illustrates the difference.

Price isn't always a reliable indicator. Generally speaking, well-made things do cost more, but that doesn't mean that the quality is there. Young couples starting out in their first houses or apartments are faced with making decisions about quality with almost every purchase. I try to guide them toward the things that will last—one of quality's great characteristics. Well-made furniture lasts about 20 years; good fabrics, properly cared for, about 10. As an investment, quality yields dividends, but you have to start out with the real thing, and young marrieds' budgets have to be carefully evaluated.

By and large, my clients are willing to make the financial commitment to quality purchases, and most of them do it one step at a time. They'll make one important purchase of furniture, or one expensive investment in better walls or floors or some other aspect of the room's shell. They have the confidence to put their money where it may not necessarily show. Quality does speak in a still voice—I believe it reminds us gently of its pleasure.■


Photographed at Cupola House, Edenton, NC.
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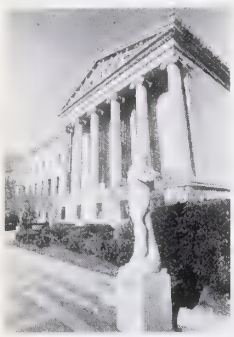

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TRAVEL

This month Philadelphia celebrates its Tricentennial. Here's what to do after you've paid respects to the Liberty Bell.

By PAULA RICE JACKSON



One of the special charms of travel is that childlike feeling of seeing with new eyes. And seeing an unfamiliar city for the first time through the eyes of good friends is another particular pleasure. Such was my luck. My friends Richard and Kathryn Nassberg organized a "getting-to-know-you" weekend in Philadelphia especially designed to introduce me to the city they know and love. The plan worked beautifully, and credit to them, I offer it to you should you find yourself there for a day or two with or without someone to guide you along. This itinerary covers everything you have energy for as well as a few things you won't!

Philadelphia is drop-dead gorgeous at night. In some ways the drama of the city is best appreciated at night: the amber lights on the Philadelphia Museum of Art's Greek Revival facade perched above the banks of the Schuylkill River, the twinkle of the strings of lights that outline the famous boat houses that sit side by side at the river's edge, the glory of the tower atop City Hall, a marvel of Second Empire architecture, the splendid vista from the steps of the museum looking straight into the heart of the city. At night the look is very glamorous, and something of the city's vitality takes hold to excite you, too.

Our winter weather, you needn't be reminded, was very, very bitter. And after a change into dinner clothes we began our weekend with toasts at Philadelphia's premier French restaurant, Le Bec Fin, just awarded Mobil's five-star rating. The restaurant is small and cozy, seating only 30 at two sittings, 6 and 9 P.M. We took the latter. My advice is to fast for a couple of days before you go. The food is perfection and the presentation superb. Our host, Georges Perrier, explained each suggestion on the menu, patiently and thoroughly. Listening proved as delectable as eating.

Everyone always asks about the dessert cart in good French restaurants. This one was unbelievable. There was no way to gracefully choose, so we each had three tastes of three separate desserts providing ourselves with nine tastes. The only sensible solution, you understand. And, shrewdly speaking, not that horrifyingly caloric.

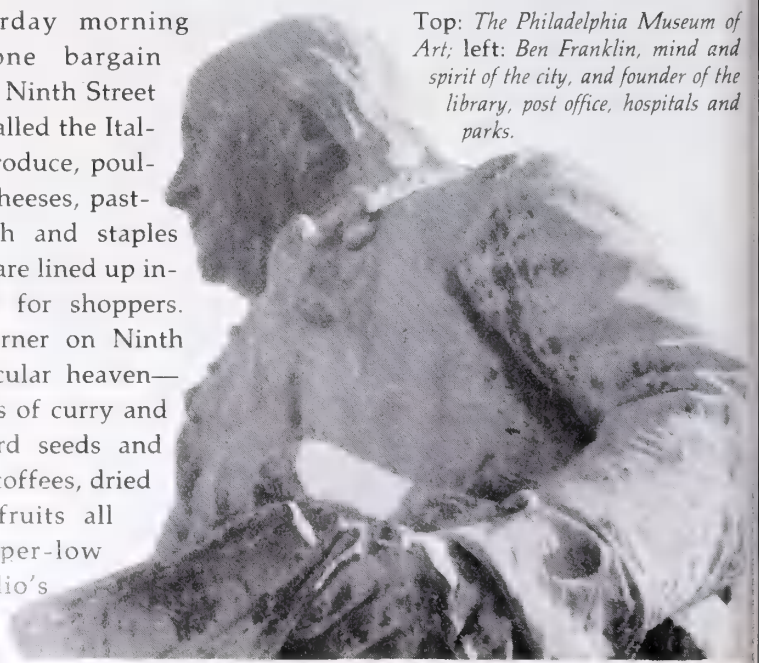
After coffee served with a silver tray of the tiniest, most luscious cookies, we braved our way up Market Street for a quick peek at what were the goings-on in The Hunt Room of the Bellevue Stratford Hotel. A good lively jazz band as it turned out.

Early Saturday morning finds everyone bargain hunting at the Ninth Street Market, also called the Italian Market. Produce, poultry, seafood, cheeses, pastries, fresh fish and staples by-the-barrel are lined up into the streets for shoppers. The Spice Corner on Ninth was my particular heaven—bulk quantities of curry and cumin, mustard seeds and whole spices, coffees, dried and glacéed fruits all there at super-low prices. Claudio's for cheeses, especially the very expensive grated Parmesans, were happily reasonable. Though the market runs six days a week, Saturday is the day all Philadelphia turns out. The feeling is late-19th century and not to be missed.

As it was cold, about three quarters of an hour was the most we could devote to poking, so we repaired to Pat's, corners of Ninth and Passyunk, for a city specialty—*cheese steaks*. They're thin, thin sliced strips of beef quickly sautéed in oil and layered into a hoagie that's dressed with melted cheese. Forget about what it sounds like—it's yummy. And a splash of Tabasco sauce does it justice. We three shared one for a substantial mid-morning snack, though I'm assured it's no trick to putting one or two whole ones away. Pat's or Jim's (the major rivals) or any of dozens of other street-side cookeries offer them 24 hours a day.

A walking tour of Society Hill was next. You can do Philadelphia entirely on its architectural interest

(Continued on page 34)

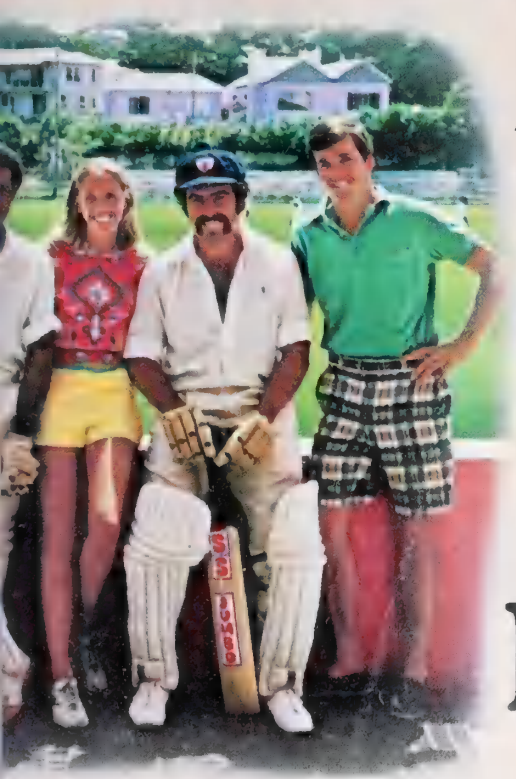


Top: *The Philadelphia Museum of Art;* left: *Ben Franklin, mind and spirit of the city, and founder of the library, post office, hospitals and parks.*



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Lucien and Janet Burnett talk about their fourth visit to Bermuda.



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TRAVEL

Continued from page 32

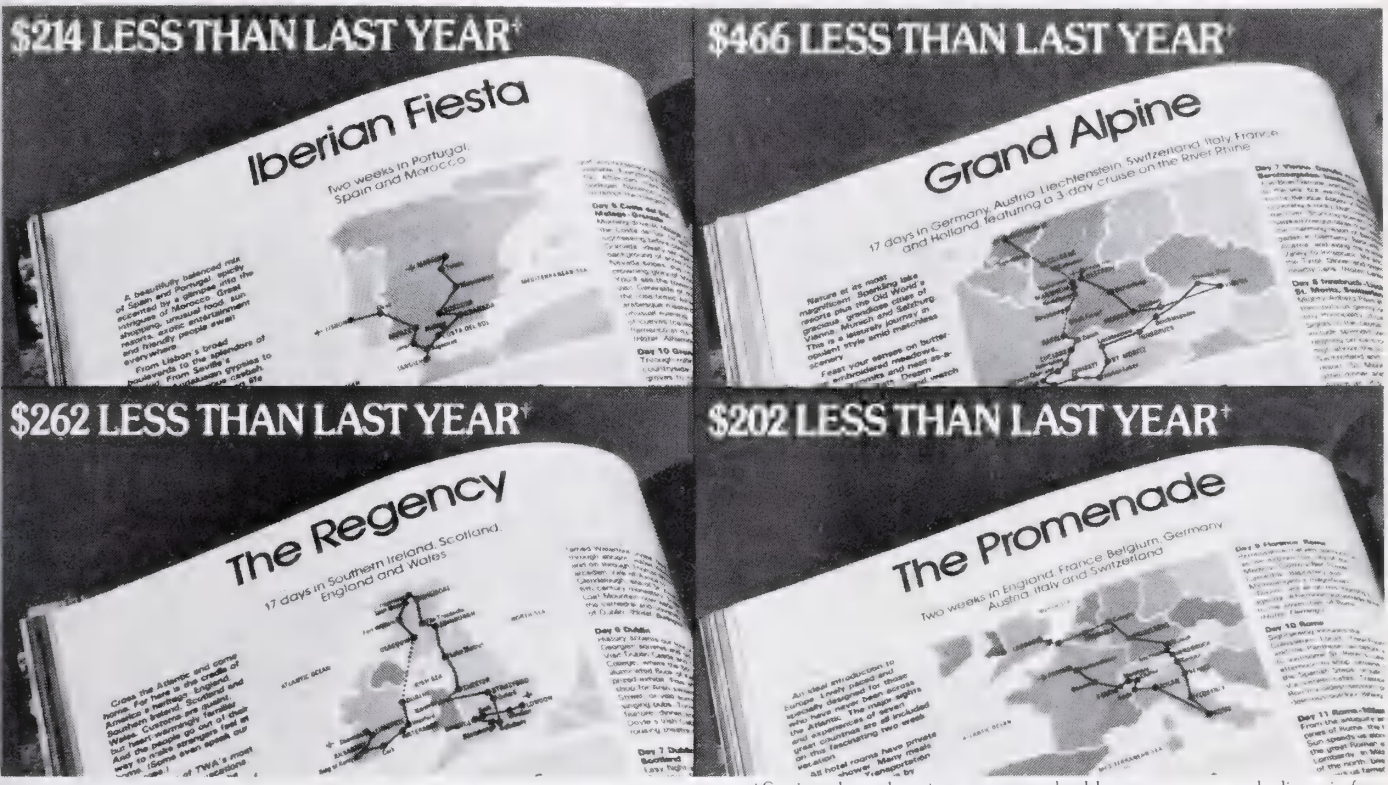
alone. The city sponsors The Foundation for Architecture at 117 South 17th St., where an itinerary can be drawn up for you, but I just wanted to wander through this on-going restoration. Every conceivable effort has been made to preserve the aura of late-18th-century living here. Even the power lines have been cleverly hidden so as not to obstruct the sightlines. Society Hill was named by William Penn, who authorized this part of the city to be the focus of marketing, hence the Free Society of Traders met and did its business here. Head House with its market stalls is the surviving testimony to the older tradition. Society Hill is negotiable in about an hour's time. American and Phillips Streets are particularly charming. Many facades bear firemarks and contributorships, cast-iron medallions of memberships to local fire companies—Philadelphia inaugurated the first insurance system in America. Near Penn's Landing at the edge of the Delaware is the Perleman Antique Toy Museum, three floors of old-fashioned fun. Trains, dolls, horse-drawn carriages of wood and silk, whimsies of every sort. I loved it. And you should nip into The Bourse, a recycling of the historic Monetary Exchange Building, which today houses chic shops and a cluster of café/restaurants. And while poking around Head House Square, duck into Koffmeyer's bakery for its Head House "squares," delicious vanilla brownies.

Society Hill is also replete with gardens. As I was there in winter my imagination can only fill in the innumerable plots and vines I saw everywhere throughout the district.

A quick look at South Street suggests a community reminiscent of the 1970s—leather shops, bookstores (very well stocked with magazines from all over world) and two small restaurant/cafés worth going to:

(Continued on page 135)

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Where are they from and what are they worth? Here are expert answers to our readers' questions—and maybe yours!

By RALPH AND TERRY KOVEL



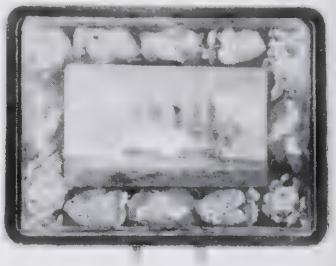
Q My tiny silver cake basket is marked with the hallmarks from London about 1757. Were these miniature pieces really toys for children or were they apprentice models?

—Mrs. F.J.D., Jeffersontown, Ky.

A. Most miniature pieces of silver have been called "toys" since the 17th century. There were many silver makers in London who advertised that they made "Curious and Fine Toys in Silver." There were at least 50 firms listed as makers of miniatures before 1750. The silversmiths made tiny silver furniture, as well as exact copies of all the items used for table service.

An apprentice silversmith always had to make a full-sized piece in order to prove his skills.

Collectors are searching for miniatures that can be used in dollhouses or miniature shadow-box rooms. The price of this type of small object has almost matched the price of similar full-sized objects. Your cake basket is worth over $2,000 if it was made in 1757.



Q Please tell me how a papier-mâché tray like this was used and how old it is.

—Mr. H.B., Jr., Ellendale, Minn.

A. Tea service was an important event during the 18th and 19th centuries. Tea was served after dinner from special cups, saucers, pots and other equipment that was exclusively designed for use with tea. In the 18th century, ceramic or silver English tea sets were made. They included cups or deep saucers that were sometimes used like teapots, sugar bowls or creamers. The hot teapot had a matching stand so the table would not be marked. All of these dishes were then placed on a tray and tea was served.

The early trays were made of heavy silver. Decorated tin trays were also used, but they frequently became rusty. Papier-mâché trays became popular because they were lightweight. The decoration on trays was displayed like painting.

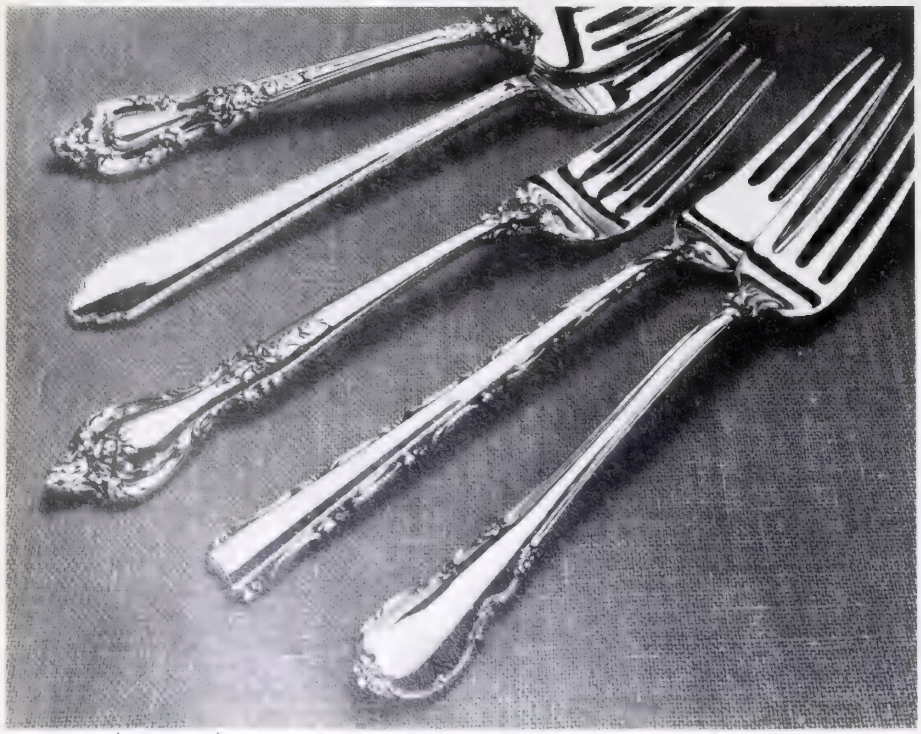
The shape and design of your tray indicates that it dates from the early 19th century. If it is in good condition, it is worth about $850.

Q My doll is marked "370 AM Made in Germany." It measures about 15 inches in height. The eyes move and the body is made of leather but the arms are hard.

—D.J., Apache Junction, Ariz.

(Continued on page 41)

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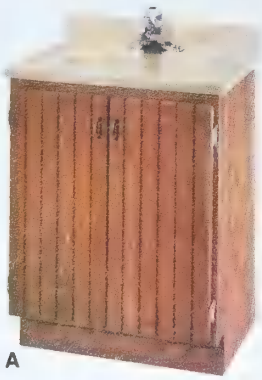
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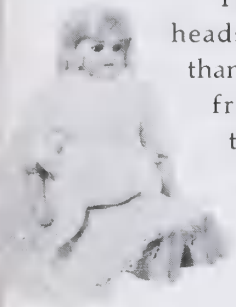
It hits home.

A cable television presentation from **Hearst/ABC**.

© 1982 Hearst/ABC Video Services

Continued from page 36

A. The AM mark was used by Armand Marseille, a porcelain maker who made doll heads from the 1890s until about 1925.



There are more heads marked AM than any other type from the same time; the number 370 was used to indicate that the head and shoulders were molded together. The type of body and dress style indicate a manufacturing date of about 1915. If the head has no restorations, the doll is worth about $500.

Q When was this type of painted sofa used? It has a caned seat and is about 6½ feet long.

—B.S., Louisburg, Kan.

A. By the 18th century the sofa and settee were found in most well-to-do homes. The French Empire look was copied in America, and the recamier sofa (similar to yours but with one upright arm) and the two-arm sofa were popular. The caned back, painted finish, curved arms were all typical. Your sofa has many characteristics of painted sofas made in the New York City area during the



1820s. The condition of the paint has much to do with determining the value. Your sofa could be worth from $600 to $2,000; it really depends on how elaborately it is decorated and how well it is preserved.■

This column is based on questions from readers. We regret that we are unable to answer letters personally, or return photographs.



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Spirited Remodeling

THE PAST REDISCOVERED



This is No. 618 Union Street in Selma, Alabama. Now a pleasure to the eye after decades of neglect, the circa 1890 house is typical of the 13 houses in Fairoaks Square *(more details, next page).* The neighborhood is Alabama's largest historic district.



Dramatic floor-length window underscores the 12-foot ceiling height in living room, has view to porch.



Right: "Gingerbread" was milled at the site. Old pine door has stained glass panels, original brass hardware.

Editor ALFRED MUGLIO

The preservation movement has taught us that sensitive restoration does not mean we must live like our ancestors: Modern amenities add much to the quality of life in old and new houses alike. If you have an old house to refurbish, remember that the products and services offered by National Home Improvement Council member companies can help you. This House Beautiful remodeling section will show you houses and an entire neighborhood that have been rediscovered.►

Spirited Remodeling

THE PAST REDISCOVERED



DOUG BUSTER

An expansive porch paved in quarry tile distinguishes No. 621 Union St. Greek Revival details suggest early 19th-century origins; the house actually dates from 1900. *Right:* The house's architectural quality is evident in mid-renovation.



SPECTACULAR COMEBACK FOR FAIROAKS SQUARE

In Selma, Alabama, preserving the city's architectural past also means creating its future: 13 decrepit houses have been reclaimed for a vital new neighborhood. The district, a short walk from the downtown business area, consists of one square block and a facing block.

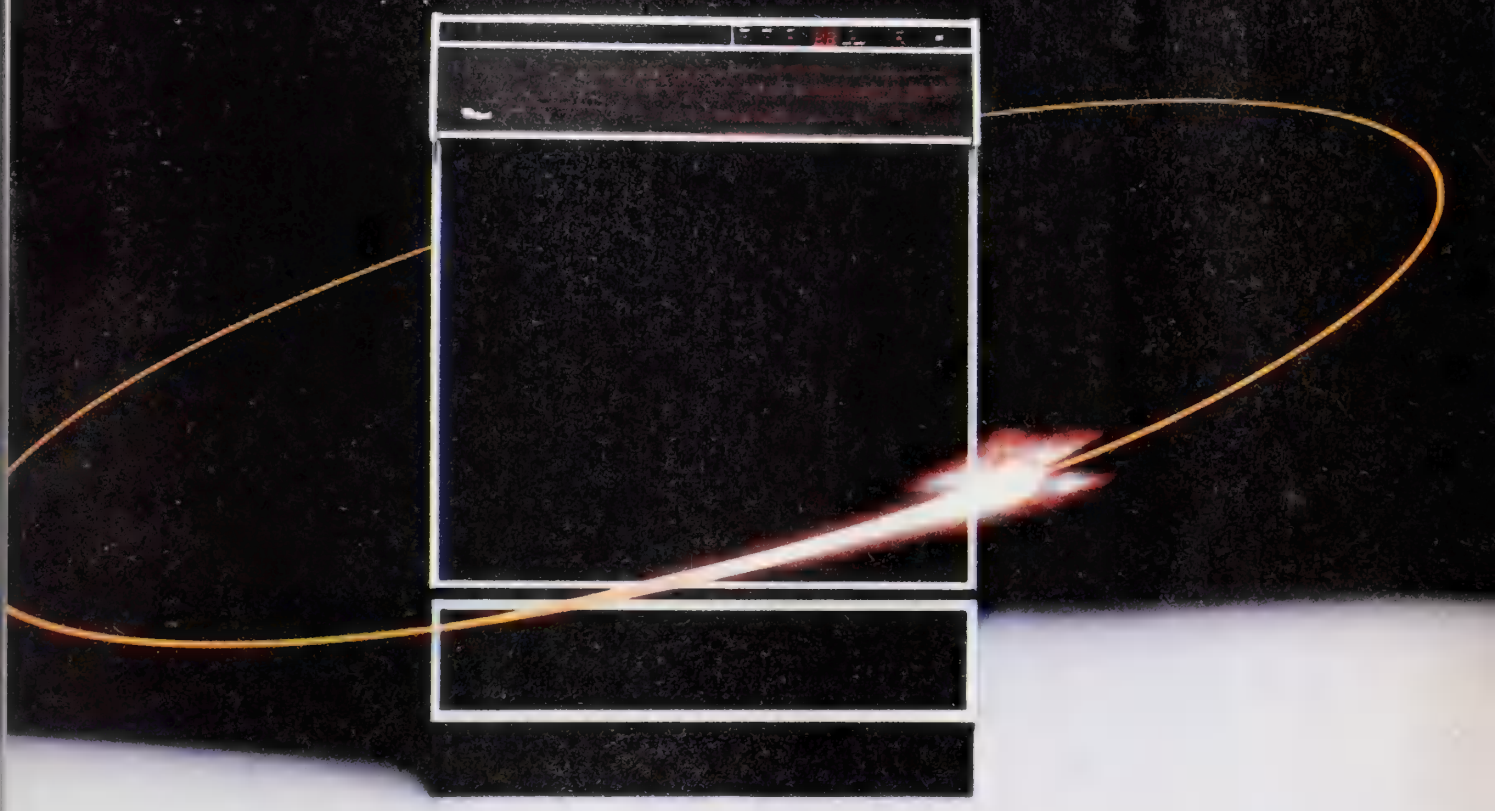
The developer of Fairoaks Square was Circle "S" Industries. The developer maintained its own mill and woodworking shop on the site. "Doing our own millwork was the only way to guarantee the quality of workmanship that was the hallmark of these fine old dwellings. No two picket fences are of the same design," says Bill Spann, chief operating officer of Circle "S" Industries. Woodwork is not restricted to fences and exterior trim. Each house is filled with ornate moldings, wainscoting and mantelpieces. "We used and restored as much of the original detail as possible," explains Mr. Spann. Woods include oak, birch, poplar and pine. Most flooring is original: Wide pine planks, now aged to a warm shade of red, gleam under a coating of protective polyurethane. There are thick pine doors with etched- or stained-glass panels; solid brass hardware with intricate designs revealed when layers of paint were removed; and even old, spacious claw-foot bathtubs.

History, however, presented no barrier to the modernization of the dwellings. Each has been thoroughly insulated and equipped with storm windows and screens. All electrical and plumbing systems have been replaced, and central heat and air conditioning added.

Each kitchen has a double stainless-steel sink; new appliances in-

(Continued on page 46)

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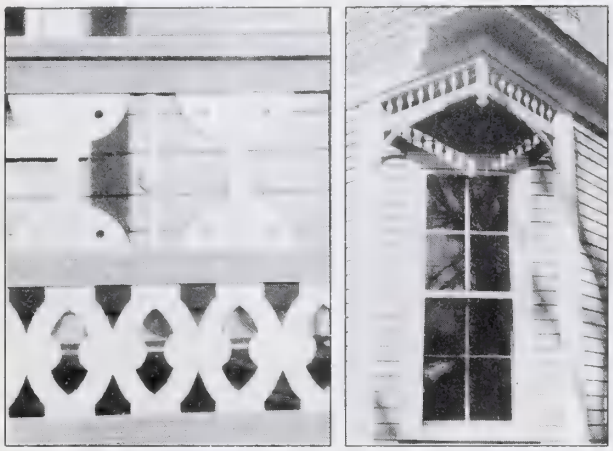
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Period colors to be seen on the Fairoaks Square houses include peach, green, yellow, blue and buff.



This ornate carved porch rail and projecting window lintel are typical of the reproduced woodwork.

Spirited Remodeling

THE PAST REDISCOVERED

Continued from page 44

cluding electric range, dishwasher and disposal; laundry hookup and utility areas; built-in birch cabinets; generous counters.

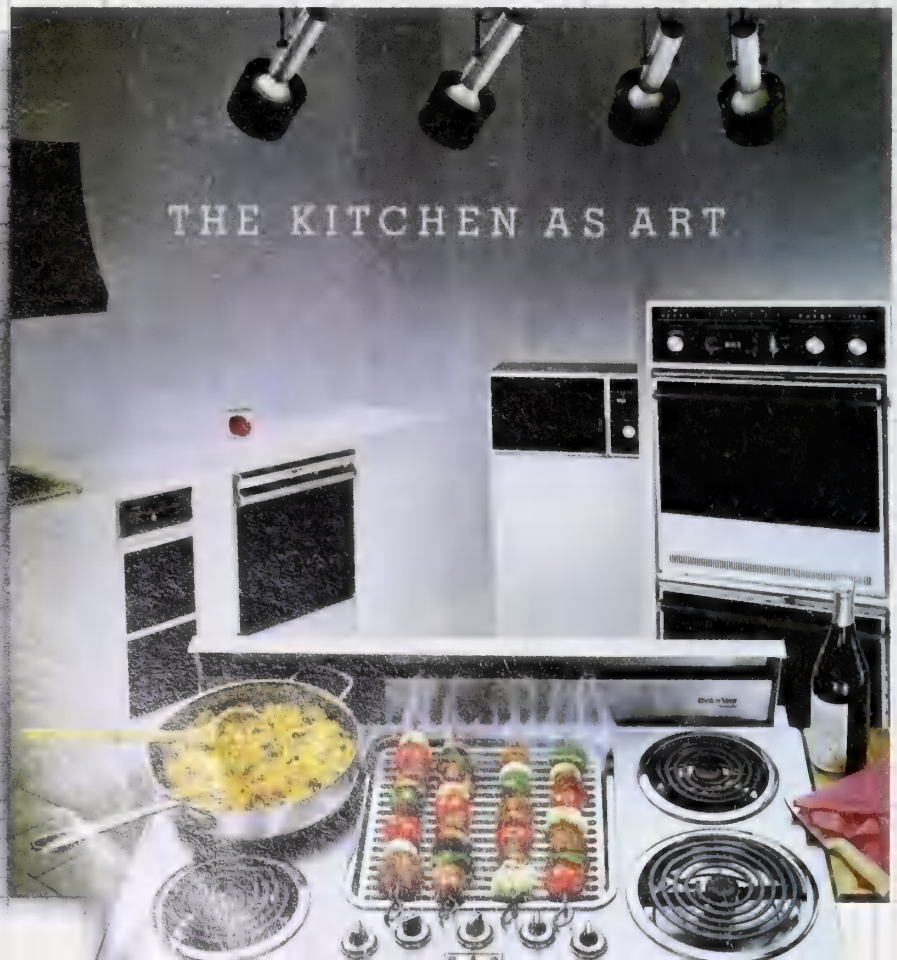
To further update Fairoaks Square, some houses now have skylights in the kitchens and hallways. Wide brick or wood decks at the rear of the houses add outdoor living space. Double French doors open onto the decks, which are not visible from the street. These changes uncover a bountiful supply of natural light that would be a revelation to earlier owners.

Exterior colors, basically shades such as pale green, blue and peach with white trim, have been chosen for their appropriateness to 19th- and early-20th-century houses. Restoration architects were Nicholas H. Holmes, Jr. and Jim H. Seay, Sr.

There is a master plan for landscaping that specifies all sidewalks be brick in a herringbone pattern. Utility wires have been placed underground and period lamps are used for street lighting.

The dwellings are priced from about $85,000 to $175,000.

What Fairoaks Square means to Selma and to all of us is perhaps best explained in a booklet Circle "S" Industries has written: "We want it to be a neighborhood that has traveled back in time to offer us a chance to remember how truly gracious life can be."■



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Spirited Remodeling

THE PAST REDISCOVERED

TINY COTTAGE WITH A BIG SURPRISE



The kitchen is a mix of old and new: Note dry sink, professional range, cupboard, steel-legged table and freestanding sink. Bold vinyl floor tile unifies the big space.





Nearing its 100th birthday, the charming cottage is on a quiet, tree-lined street where people still do sit on their porches.

Left: The pleasant screened-in porch with its aura of seclusion is another place to relax or dine. At opposite end of porch are white rattan armchairs.

What attracted Robert Davis and Daryl Stillman to their nearly 100-year-old house in Coconut Grove, Florida, was its huge kitchen. Located at the rear of the structure and formerly a warren of tiny rooms, the double-story space with its soaring peaked ceiling and exposed gables and beams is a dramatic setting for people who love to entertain.

Mr. Davis affectionately refers to the wood-frame structure as a "cracker house," a style once indigenous to southern Florida but now almost extinct. "The house is really a cottage—just the big kitchen, a living room and bath on the first floor, and two tiny bedrooms on the second floor. Its coziness and airiness are also what we love about the house," says Miss Stillman. All rooms have three exposures and excellent cross ventilation. Ceiling fans in every room provide added air circulation. The house is not without modern amenities. There is new wiring and plumbing, and a laundry area in the potting shed off the kitchen. Among the old things are beveled- or etched-glass panel doors, multipane windows, a tin ceiling in the living room, restored plank floors, decorative woodwork and antique bath fixtures.■



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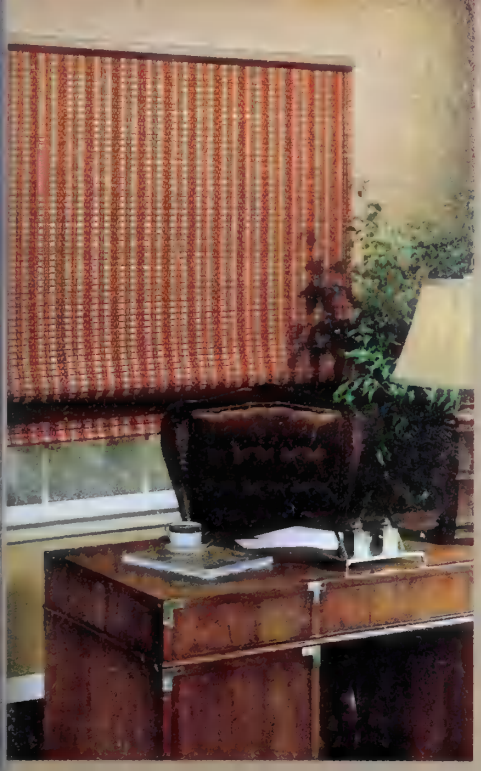
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WHY NOT RENOVATE AN OLD HOUSE?

There are houses worth saving everywhere. Choose one wisely, restore it sensitively, and watch its beauty and value soar.

By DEIRDRE STANFORTH

Buying and restoring an old house in New York City was the wisest decision of my life, by far the best thing that has ever happened to me. It was no carefully thought-out esthetic or investment plan: We simply needed a place to live. After our second apartment fell victim to the wrecker's ball, I concluded that the only way to acquire an affordable, spacious and permanent home was to buy an old house and restore it. I was determined to remain in Manhattan; and at that time, the Upper West Side, in its early stages of revival, provided the opportunity.



The author (foreground) takes fresh paint to a New York brownstone.

A week before Christmas we had to move into the unfinished house, where I struggled with the problems of overseeing the workmen, finding additional money to meet the weekly payroll and living without a kitchen in the midst of construction and pervasive plaster dust. Despite the anxiety and the mess, I began to enjoy our new home. Perched on piles of lumber in the living room, we admired the first blaze in our black-marble-faced fireplace. The firelight emphasized detail on the cast-iron fireback, glimmered and danced across the oak paneling and high, beamed ceiling. We were constantly discovering buried treasure, such as handsome bronze hardware on doors, and windows found hidden under layers of cracked paint. Further paint removal uncovered warm and lovely old brick in the kitchen hearth, and the gracefully turned banister emerged from its mud-colored coating as satiny mahogany. Underneath black grime, the vestibule floor turned out to be white marble squares with terra-cotta tile insets. With minimal refinishing, parquet floors glowed with the mellow patina acquired only with age. Application of black enamel set off the front door's intricate ironwork and the lacy iron grill on the front window, and flat white paint brought out the details of wreaths and crossed torches in the foot-wide plaster frieze and the ceiling medallion decorating the parlor. I had never expected to own anything so beautiful. The spaciousness, scale of rooms and intangible but very real personality of the house began to impress themselves on our consciousness.

As we worked at transforming the grubby backyard into a garden, digging up slabs of old bluestone that lay below the surface of impacted soil and cinders, we found a rusty horseshoe. It was only later that I realized the significance of its origins, as I stood in front of an exhibit of sleighs and carriages in the nearby New York Historical Society. Most of the dates of these vehicles were later than the year our house was built in 1881. Though it seems so obvious now, I had never thought of it before: With a thrill of recognition, I visualized our house as part of the horse-and-buggy era, when gentlemen in top hats and ladies in bonnets and bustles rode through newly created Central Park in shiny black carriages behind prancing horses. Further research revealed that our house was among the earliest on the Upper West Side, erected by Dutchman Christian Blinn as part of a row of four

(Continued on page 56)

Deirdre Stanforth is co-author of Buying and Renovating a House in the City *(Alfred A. Knopf, New York, $6.95) and author of* Restored America *(Praeger Publishers, New York, out-of-print), and five other books on New Orleans architecture and Creole cuisine. Mrs. Stanforth also lectures coast to coast on restoration and is president of the Brownstone Revival Committee in New York City.*



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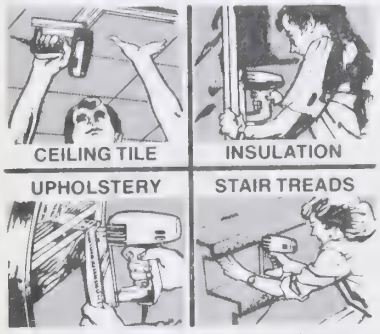
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SPIRITED REMODELING

Continued from page 54

brownstones standing alone in an expanse of rocky farmland where nothing had ever been built before! It was a clear illustration of the historic nature of many old houses and

> We discovered buried treasure—bronze hardware and lovely old brick

neighborhoods in New York and across America.

Without meaning to, we became very much involved in our neighborhood. Inadvertently we influenced other people to buy and restore old houses—including a friend who bought next door. Long before we finished construction, we met other people who were renovating houses nearby. (One of them was Martha Stamm, who had restored five houses in one block. She and I later combined our experience and expertise to write *Buying and Renovating a House in the City*.) Working with the block association, we were responsible for planting 22 new trees on our street. Only recently I came across a photograph of the bleak-



Row houses: Georgetown, Washington, D.C.

looking block we had moved to; it is amazing how much difference those trees have made in its appearance. There is a tremendous sense of achievement in playing a part in the revival of a neighborhood.

Restoration of old houses is not a new phenomenon, and it was no ac-

(Continued on page 58)

Betsy Palmer says:

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Fabrics, when Duracleaned, stay clean longer. They require fewer cleanings and last longer. That saves you money. Call your Duraclean craftsman. If he is not in the local yellow pages, mail the coupon.

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Please mail me the address of a Duraclean Craftsman and a booklet explaining how Duraclean revolutionized carpet and upholstery cleaning.

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Betsy Palmer watches her furniture fabric become flower-fresh and clean with colors revived. There is no wear from scrubbing.



Miss Palmer admires her thoroughly cleaned carpet. The soil is OUT . . . not washed down to seep back and quickly resoil the surface. It will stay clean much longer.

SPIRITED REMODELING

Continued from page 56

cident that the first urban revivals in America, in Washington's Georgetown and New Orleans' French Quarter, began in the 1930s following the Depression. Georgetown is a classic example of decline and rebirth in American neighborhoods, and as such, it has served as an inspiration to old-house renovators all over the country. As Washington grew and became the capital of the United States, it swallowed up Georgetown, which eventually lost its identity, its government and even its name. The invention of the automobile made it possible for people to move from the center of crowded cities, where they had originally built their homes close together for convenience and safety. Later the federal government was to encourage this exodus by offering favorable FHA financing for development of the suburbs. Homes of the early settlers were abandoned to the poor, who could not afford to leave. Too many families crowded into houses built for one family; repairs and maintenance were neglected, and squalor set in. By the 1920s, in the wake of this destructive pattern, all but a few Georgetown families had fled, leaving their handsome Federal homes to deteriorate and decay.

Georgetown—inspiration to old house renovators all over the country

These homes were discovered by young people coming to Washington to work in Franklin D. Roosevelt's New Deal administration and who could not afford to buy houses in the fashionable suburbs. They saw the Cinderella potential in the derelict houses, which could be bought for very little money. Banks refused them mortgages; family and friends were convinced they had taken leave of their senses. But with the eternal optimism, confidence and persistence of pioneers, they forged ahead with basic renovation and important finishing touches: sparkling new paint and carriage lamps, shrubs and flowers. The impact of one such visible transformation in a block of dingy houses can be powerfully effective. It wasn't long before the evidence of their efforts attracted other renovators. The resurrection of Georgetown proved that the tide of neighborhood blight can be reversed through individual initiative.

New Orleans' Vieux Carré had been left to rot by the 1930s. The unique old houses, built in a combined French-and-Spanish style prior to the Louisiana Purchase, were

(Continued on page 60)



A former rooming house in New Orleans, La.



The Tappan Cooking Center does everything but take up a lot of space.

Get it all. A microwave oven, a ceramic cooktop and a self-cleaning oven. With a beautiful Tappan Cooking Center, all you need is a 30-inch space.

So visit the Tappan dealer nearest you for a complete showing of our all-in-one ranges. Everything from gas, electric and microwave combinations to Convectionaire®—the range that cooks most foods up to 50% faster, at lower temperatures. There's sure to be a Tappan range that fits your cooking needs...and your price range.

The Tappan Cooking Center. It does so much in so little space.

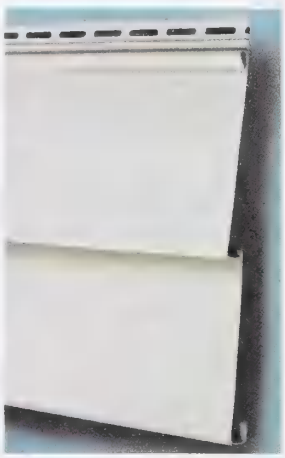
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Tappan Appliances, Mansfield, Ohio 44901

Home improvement products that keep performing. That's the beauty of Alcoa.







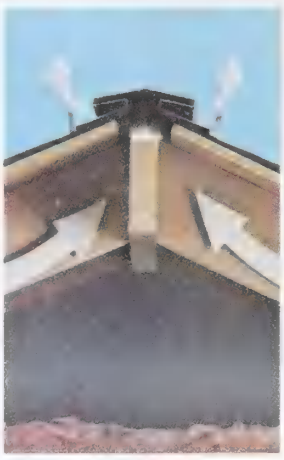












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We can't wait for tomorrow. ALCOA

SPIRITED REMODELING

Continued from page 58



Entrance, Charleston, S.C.

taken over by poor immigrants. Writers and artists, needing cheap housing and seeing the intrinsic beauty lying beneath the neglect, began reclaiming the old houses. This was the beginning of a trend that has been constantly repeated: Artists and writers needing inexpensive space find and fix up housing in unfashionable areas and are eventually pushed out as their efforts attract more prosperous people and real estate values soar.

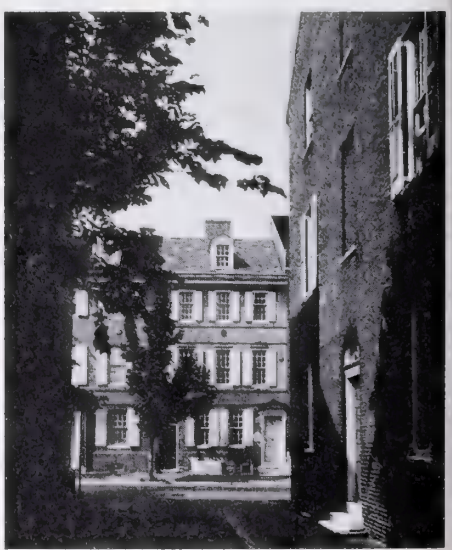
Though there were significant pockets of restoration here and there (Charleston, South Carolina; Natchez, Mississippi) in the 1930s and mid-1940s, the major impetus for revival that is now reaching nearly every part of the United States began in the late 1950s. The year 1959 saw the first urban renewal programs based on restoration rather than wholesale demolition of old houses. One of these programs, in the area adjacent to our neighborhood, was on New York's Upper West Side, and another saved the brick colonial houses of William Penn's first settlement in Philadelphia—now an historic and incomparably charming community called Society Hill.

A woman played the leading role in the drama of Providence, and another woman single-handedly led the way to restoration of early buildings in neighboring Newport. The Providence Preservation Society was founded in the 1950s to prevent the loss of 18th-century houses to the expansion plans of Brown University. The society did an excellent landmark study showing how restoration could be combined with urban renewal to save and reuse the historic homes of College Hill, but it took the vision and foresight of Mrs. Malcolm G. Chace, Jr., to turn words and diagrams into action. She quietly bought 30 of the derelict houses, and had a contractor clean junk-filled yards, peel off layers of asbestos siding and cobbled-on additions, and strip out obsolete plumbing and wiring. Once exteriors were weatherproofed and painted and the simple, classic lines of the clapboard houses were revealed, it was not difficult to resell them at cost.

At almost the same time, Mrs. Charles Pepys launched the restoration of 18th-century houses that had fallen into ruin along the waterfront of Newport. This courageous Englishwoman bought $60,000 worth of contracts and options to buy (at a time when such houses could be bought for $2,000 to $7,000) in the hope that she could find prospective homesteaders to purchase them before she had to take title. Following her success, two organizations, Operation Clapboard and Oldport Association, were formed to carry on the work that she had started, completing the restoration of these important early homes.

We influenced other people to buy and restore old houses

(Continued on page 64)



Brick house of 1759, Philadelphia, Pa.

CARPETS NEED A DOCTOR?



Symptoms:

- SICKLY COLOR
- HARDENED FLATTENED PILE
- LARGE SHADOWS LURKING BELOW THE SURFACE
- SPOTS BEFORE YOUR EYES

Diagnosis:

THEY'VE BEEN GOBBLING TOO MUCH GOOK!

Whether you have been feeding them wet or dry foam—with no way to get out more than 5 to 10% of either it or the dirt—they can soon get filled up and look mighty peu-trid.

***Rx:* THEY NEED ARGOSHEEN® FAST**

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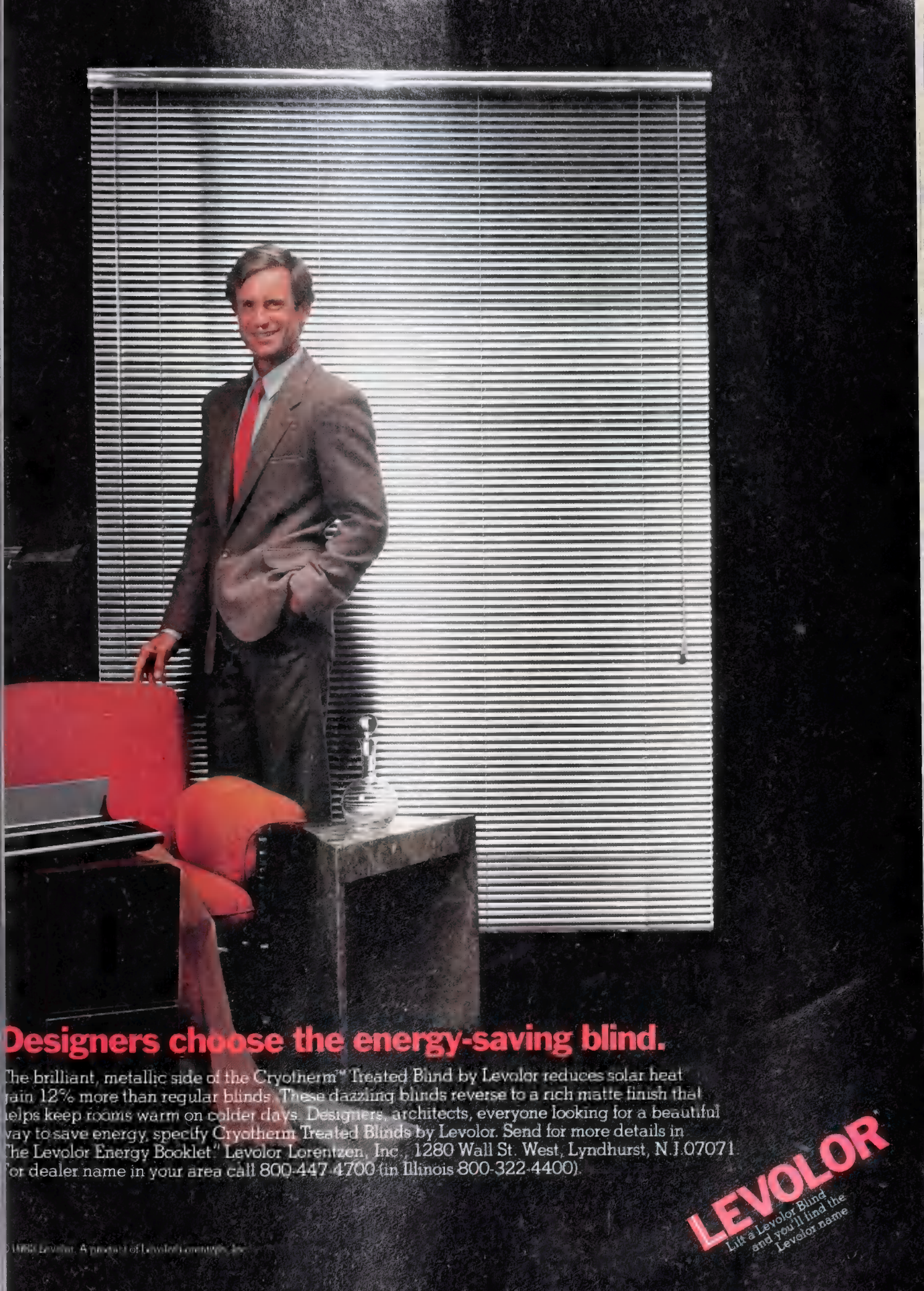
Instant Recovery:

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THEN KEEP YOUR CARPET LOOKING NEW WITH LESS EFFORT THAN VACUUMING
IF YOUR CARPET'S NEW — START YOUR ARGOSHEEN PROGRAM NOW!

Write for information including tests which allow you to prove to yourself that no shampoo can mix with the soil and dry to a powder which a vacuum can remove; how to prove whether a cleaner is safe before using it; and how to avoid rapid resoiling. Also included are tips for cleaning some of the new carpets with severe soil-release problems.

Two quarts of **ARGOSHEEN** with its all-purpose spotters will clean more carpets than a gallon of any other known carpet cleaner. For guaranteed to please, prepaid shipment, send check with order; Gallon **ARGOSHEEN** $11.98; Quart $4.70; 20 oz. Aerosol $4.95; ARGO Rug Mop $6.98; Tub $2.20 or Special 2 Quarts, Mop and Tub, $17.98, all postpaid. The 15 lb. Argonaut '80s Towel Machine is $299.50 plus postage. **Dept** HB, ARGO A COMPANY, INC., P. O. Drawer 2747, 182 Ezell Street, Spartanburg, South Carolina 29304.

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Models range in size from 24″ to 48″ width and up to 31 cubic feet in capacity . . . the largest unit made for the home. The line features side-by-side, over-n-under (freezer on bottom), all refrigerator, and all freezer units. Also available are under-counter and individual ice-making units.

All full size units feature icemaking capabilities and adjustable storage in both refrigerator and freezer.

An outstanding refrigeration system coupled with such innovative manufacturing features as polyurethane insulation (entire unit including doors), magnetically sealed doors, self venting and automatic defrost assures years of satisfactory performance.

Every Sub-Zero unit is completely test run at the factory for total performance before delivery.

See Sub-Zero on display at leading kitchen dealer and appliance showrooms.

SUB-ZERO

Send for colorful brochure on unique kitchens. Available in Canada. SUB-ZERO FREEZER CO. ▪ P.O. BOX 4130, MADISON, WI 53711 ▪ 608/271-2233

Coordinate a room with confidence. It's easy with Tru-Test® Sat-N-Hue®



The secret's in Tru-Test's Custom Color System featuring 816 colors.

Sat-N-Hue luxury latex flat wall finish by Tru-Test comes in so many new decorator shades, you'll want to mix and match colors as you've never done before. That's why Tru-Test Paints' own Color Consultant, Bonnie Blaire, created this easy-to-use color selector. The Tru-Test Custom Color System presents large color samples as they relate in modern color schemes: monotones are side-by-side; related colors read up and down; complementary colors are opposite each other. Whether you're decorating from scratch or introducing new wall colors to existing floors and furnishings, this unique system lets you coordinate colors with the confidence of a professional designer. See Sat-N-Hue and the Custom Color System only at your True Value Hardware Store or Home Center.

*Tru-Test and Sat-N-Hue are registered trademarks of Cotter & Company, Chicago, IL 60614.



Tru-Test Custom Color System* takes the guesswork out of selecting successful color schemes.

*Patent pending





FREE 36-page "Let's Live Color" decorating booklet, 5th edition, at participating True Value Hardware Stores. Or circle True Value Hardware Stores' listing on Remodeling Booklet Coupon, page 66 of this issue.

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Continued from page 60

Restoration is catching on everywhere, and it is no longer as difficult as it once was because banks and government are finally recognizing its viability. There are still 18th-century houses being discovered in Boston and Philadelphia. Those funny Victorian white elephants are being dusted off and polished up throughout the West. From Aspen and Georgetown, Colorado, to Seattle and Portland, Oregon, to San Francisco, California, and Galveston, Texas, restoration of old houses is now recognized as the way to go.

Our house is now worth four or five times as much as we invested in it. Though we certainly will not sell it, if we wanted the cash, we could recoup more than our original investment by refinancing, while continuing to own and live in the house. Far more important to us, rental income from the small apartment we built into the bottom of the house completely covers our mortgage and real estate tax payments, as well as providing an income tax deduction.

It is not always easy to find the right house. Imagination and detective work may be required.

In 1976, architect H. Dickson Mckenna (who owns an old house in Brooklyn, New York) did a detailed study for an article on the cost of reproducing a 19th-century townhouse. At that time, the figure (exclusive of land) was $250,000, but today it would cost $350,000 to $400,000.

Every town and city in this country has houses worth saving. Some are in mint condition. Others may require extensive renovation with new heating, plumbing and wiring systems. Still more may be disguised by inappropriate facade materials. Inside, original flooring is often concealed by layers of linoleum, fireplaces may be boarded over, and shutters nailed into window recesses. If interior details are missing altogether, salvage yards offer replacements torn from demolished houses of the same period, and a multitude of new companies provide reproductions of everything from mantels to hardware.



Splendid Victorian house in Georgetown, Colo.

It is is interesting to note in these energy-conscious times that old houses can often be more energy-

(Continued on page 66)



Secrets of a fine wood finish

Preparation. Start with smooth, bare wood.

Penetration. In one easy step, stain and seal with Wood Finish by Minwax. It penetrates deep into fibers to become an integral, breathing part of the wood, not just a surface film.

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• Slashes Cooling And Heating Costs • Quiet As A Whisper • Adds The Perfect Touch Of Enchanting Romance To Any Room!

That's right. While supplies last $29.95 is the FULL PRICE for this genuine, commercial size, 52" CIRCULATING FAN. Looks so much like the $360 top-of-the-line American Classic, we dare you to tell us the difference!

Quiet as a whisper, our rich and elegant PANAMA CEILING FAN adds the perfect enchanting touch of romance to your favorite living area. Gently circulating thousands of cubic feet of air per minute, it's a luxury that actually pays for itself—and quickly—saving you big money on summer cooling bills, and then slashing winter heating costs by drawing warm air off the ceiling and recirculating it throughout your home. Does all this and uses less energy than a 75 watt light bulb!

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Total Enclosed $_____ **(N.J. res. add sales tax.)**
Charge my ☐ VISA ☐ MasterCard (Bank #__ __ __ __)
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ALLOW 4 to 12 WEEKS FOR DELIVERY

WHERE TO FIND IT

Beautiful baskets—from coil-work collectibles made by the Southwest Indians to newly replicated Shaker ones

By SYLVIA SUNDERLIN



A Shaker reproduction spoon basket woven by Martha Wetherbee.

The basket, one of man's most ancient and useful crafts, is enjoying booming popularity as a collectible. The artistic coil-work baskets of the Southwest Indians were the first to be seriously collected; then the baskets of the Northwest, Plains, Northeast and Southern Indians were discovered, as were those of the Shakers and the country weavers of Appalachia. Like patchwork quilts, good, old baskets are still being found and sold at mounting prices. As old baskets become rarer, new sources spring up for excellent contemporary baskets in traditional or experimental designs.

Circa, 555 Canyon Rd., Sante Fe, NM 97501; (505)983-9797—Among the choice primitives and folk art in this shop are always a few select Southwestern baskets, such as Pima, Apache, Navaho and occasional Northern California Indian baskets. Write Madelon Hedden or telephone inquiries for wanted examples.

Bliss White McIntosh, RFD 2, Cambridge, NY 12816—Trained by a skilled Connecticut weaver, Mrs. McIntosh works entirely by hand preparing black-ash splint to form baskets with white-ash rims and handles. Sizes and shapes range from miniatures to backpacks. A 12-inch cheese basket is $30, for example. Send stamped envelope for descriptive leaflet.

Patchwork Sampler, 9735 Clayton Rd., St. Louis, MO 63124; (314)997-6116—Old baskets are the specialty in Elizabeth and Richard Kramer's shop. Baskets from all over the United States are sold by mail order through an attractive illustrated brochure frequently updated. Send $2 for "Sampler for Baskets" or telephone specific inquiries.

Qualla Arts & Crafts Mutual, Inc., PO Box 277, Cherokee, NC 28719; (704) 497-3103—Send stamped business envelope for illustrated brochure describing the exquisite basketry of several Cherokee women weavers trained in this now-rare tribal craft. Their double-

(Continued on page 70)



The Gordon Touch

To finish a room as beautifully as you started it, look to Gordon's. We have those special pieces that will pull it all together. For a color portfolio of tables and cabinets, send one dollar to Dept. HB-04, Gordon's, Inc., Johnson City, Tenn. 37601.

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Which is the lowest menthol 100's? (Hint: it's not Carlton.)

NOW is the lowest menthol 100s. But it's easy to see why some people aren't sure. They've had a lot of confusing numbers thrown at them for quite a while.

Just look at the chart at the right and see for yourself.

The truth is that NOW 100s Soft Pack Menthol at 2 mg tar contains less than half the tar of Carlton 100s Soft Pack Menthol at 5 mg.

And NOW Menthol 100s is by far and away lower in tar than any other Menthol 100s whatsoever.

Which is the lowest 100s menthol?

No need to guess–NOW.

NUMBERS DON'T LIE. NOW 100s ARE LOWER THAN CARLTON 100s.

	100's soft pack regular	100's soft pack menthol	100's box
NOW	2mg	2mg	Less than 0.01mg
CARLTON	5mg	5mg	1mg

All tar numbers are av. per cigarette by FTC method.



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BOX, BOX 100's: Less than 0.01 mg. "tar", 0.001 mg. nicotine,
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WHERE TO FIND IT

Continued from page 68

weave baskets are made of river cane with white oak.

The Shop, The Cultural Center, Capitol Complex, Charleston, WV 25305; (304)348-0220—Telephone Rebecca Stelling, manager, or send stamped envelope for information on available stock of white-oak traditional baskets made by West Virginians. Sizes range from four inches in diameter up, and begin at $25.

Southern Highland Handicraft Guild, Dept. HB82, PO Box 9545, Asheville, NC 28815; (704)298-7928—Baskets by local craftsmen are available in this outlet, under direction of James Gentry. Baskets of white oak range from traditional to contemporary, and some are interwoven with grapevine. Large white oak baskets are $100 and up. Send stamped business envelope for information.

Martha Wetherbee, Star Route, Sanbornton, NH 03269; (603)286-8927—Mrs. Wetherbee, who began as resident basket maker in Shaker Village, Canterbury, New Hampshire, replicates Shaker baskets using the actual forms they employed. Send $3.50 for illustrated descriptive brochure of her Shaker baskets with order form.

Wounded Knee Gallery, 2413 Wilshire Blvd., Santa Monica, CA 90403; (213)394-0159—Bill Donahue has one of the largest collections of Indian baskets in the country, including Navaho, Pima, Papago, Apache and Ute baskets; Mission and Chemehuevi baskets from California; Salish, Nootka, Klamath and Tlingit baskets from the Northwest. No list is issued. Write or telephone inquiries for specific baskets.■

Correction, February Where to Find It: *Gilders Workshop is located at 7 Sheffield Rd., Winchester, MA 01890; (617) 729-0494. The clocks shown are the firm's reproductions made by Gilders Workshop.*

House Beautiful's "Directory of Hard to Find Shops and Services" 1982 revision is now ready. Four-page leaflet contains up-to-date information on repair and replacement sources from the monthly feature Where to Find It. For a copy, send $1 to House Beautiful, Rm. 2845, 1700 Broadway, New York, NY 10019.

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Now you can decorate like a professional with Waverly's totally coordinated "Aerobics" collection of fabrics with companion wallcoverings. You'll love the innovative hand-painted look—so mobile and vibrant—and so right for today's lifestyle. (All Scotchgard® protected.) The fine quality reflects Waverly's uncompromising standards. "Aerobics," a breath of fresh air for every room in your home.

RAIN-NO-STAIN Roc-lon INSULATED LINING

To save on energy costs, draperies are available with Roc-lon linings with an insulated finish that helps keep out summer heat and winter cold.

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"Feeling this fresh all day seems to be more important than ever now."

"This is my first baby and even though I read all the books, I wasn't ready for all the changes my body is going through.

So my friend told me to try Lightdays® PantiLiners. They're perfect for the light protection I need because they're absorbent and thin and comfortable.

I plan to work until the baby is born, so I keep a few Lightdays PantiLiners in my purse. I change them a couple of times during the day and they really keep me feeling a lot fresher. I know I'll keep on using them even after the baby is born. They're perfect anytime."

—Chris Pane

Kotex® Lightdays PantiLiners are perfect for any woman who wants to feel a little bit fresher, anytime.

They're soft, delicate pads that help protect against discharge and spotting. Or when a tampon alone isn't enough.

The contoured sides and three adhesive strips make Lightdays PantiLiners so comfortable, you can feel just-showered fresh all day, every day.

Why would a mother-to-be like Chris Pane use Lightdays® PantiLiners?



For just-showered freshness, anytime.

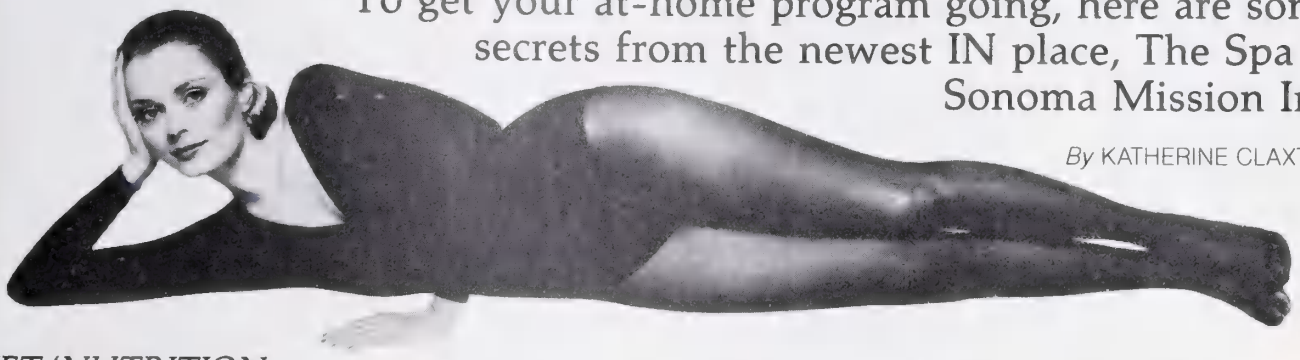
© Kimberly-Clark Corp. 1982

BEAUTY AND HEALTH

26 tips for your spring shape-up

To get your at-home program going, here are some secrets from the newest IN place, The Spa at Sonoma Mission Inn

By KATHERINE CLAXTON



DIET/NUTRITION

- 800 calories a day to reduce your weight is the bottom limit of safety. Less than 800 does not result in significantly greater weight loss and it definitely contributes to fatigue and overall irritability. **That's** when you go "off" the diet!

- Drink water . . . Drink water . . . Drink water . . . Drink water . . .

- Set a goal of the number of pounds you want to lose. Write it down. Imagine how you'll look and feel at that weight. This simple mental picture sets up the right approach from which to achieve your aim.

> "Six small meals a day give you a chance to absorb nutrients at an even rate."
>
> —Toni Christiensen, nutrition director

- Begin your diet with a "cleansing" day, preferably a Monday. Limit food intake to fresh fruit juices and vegetable juices. You'll get a head start on losing excess fluids while getting nutrients.

- Focus on all natural foods: fresh fruits and vegetables. Unrefined carbohydrates burn more efficiently than meat. You feel fuller because of their calorie-free fiber.

EXERCISE/ RELAXATION

- Soaking in a hot tub, especially after exercising, eases stiffness, and when combined with a shower/ massage unit in the bath water approximates the benefits of a whirlpool bath. Add medicinal herbs: penny royal, woodruff, chamomile, and flowery herbs: sage, lavender.

- Do you have a humidifier? Some eucalyptus oil in the water helps clear sinuses.

- Herbal wraps aren't only spa luxuries. Dip a bath-sheet-sized towel into a tub full of steaming herbs, wring dry and wrap yourself up. Add plastic sheeting and a wool blanket to ward off the chill of cooling. After the towel is tepid, scrub your body with a loofah and a fragrant mint soap!

- A warm-up stretch at the start of the day prepares muscles for the exercise to come. A slant board reverses gravity, sends blood to the head, generally encourages circulation.

- Care for the lower back is a must: A "roll-down" sit-back—like a sit-up in reverse—stretches and flattens the S-curve of the spine. Use your stomach muscles to control your speed. It's harder than it sounds!■

> "The majority of people who come to the spa have an unexpected problem: They've forgotton how to relax."
>
> —Gary Chlad, fitness director

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Distinguished bedding, with superior percale sheets of 200 threads per square inch. Atelier Martex.
ATELIER
MARTEX

Celebrating 300 Years of

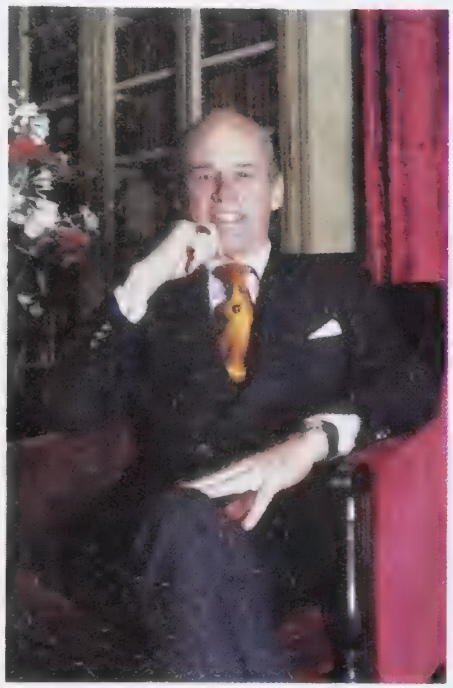
PHILADELPHIA STYLE

Things that last: Queen Anne, William and Mary, Hepplewhite, Chippendale, Sheraton, Philadelphia Empire and Philadelphia Victorian—seven periods of Philadelphia cabinetmaking whose craftmanship is famous throughout the world; The State in Schuylkill, the oldest club in continuous existence in the English-speaking world; Society Hill, a wonder of 18th-century architecture in an urban setting; Andalusia, a national landmark and a showplace of mid-19th-century interiors. These are tangible expressions of Philadelphia style. And the intangible? The trend to gentrification: the commitment of a young, professional generation that is working miracles to produce better housing, establish shops and restaurants and is revitalizing historical sections of the city. (*See Travel, page 32.*)

This activity goes side by side with another intangible that lasts: tradition. As Philadelphia gets ready to celebrate its Tricentennial this month, called "Century IV," there is still time enough to pause and survey the scope of 300 years.

James Biddle, a leader of the preeminent Philadelphia family that first settled in this part of Pennsylvania in the 1660s, talked with House Beautiful about the meaning of an enduring tradition that links his family to Andalusia, its country home for seven generations.

"It is a remarkable thing when circumstance and determination combine to allow one family to establish a continuum. When we talk about the value of maintaining tradition, we're reaffirming our feeling that continuity of time and place is precious and to today's way of living, very rare.



To share Andalusia, his family home of seven generations, James Biddle, former president of The National Trust for Historic Preservation, made it public.

"Styles of living change. Because of changes in lifestyle and because we wished to make The Big House at Andalusia more accessible to others in the way we've known it, I chose not to live there but instead to create a time capsule, a museum in which the house of my parents, grandparents and great-grandparents would be preserved. Mine is a stewardship of the house, so to speak. Along with the pride goes the responsibility of adapting the property to the demands of reality. One mustn't fall prey to the romantic illusion that tradition of itself will protect the house. My tentative plans to add cluster housing to land adjacent to the national historic landmark comes as a shock to many people, but with intelligent design these introductions will in fact insure the property's future.

"It is my hope that anyone coming here will always find, either in The Big House or in the little grotto by the river or in the gardens, what we have cherished for so long— repose, inspiration and refreshment."

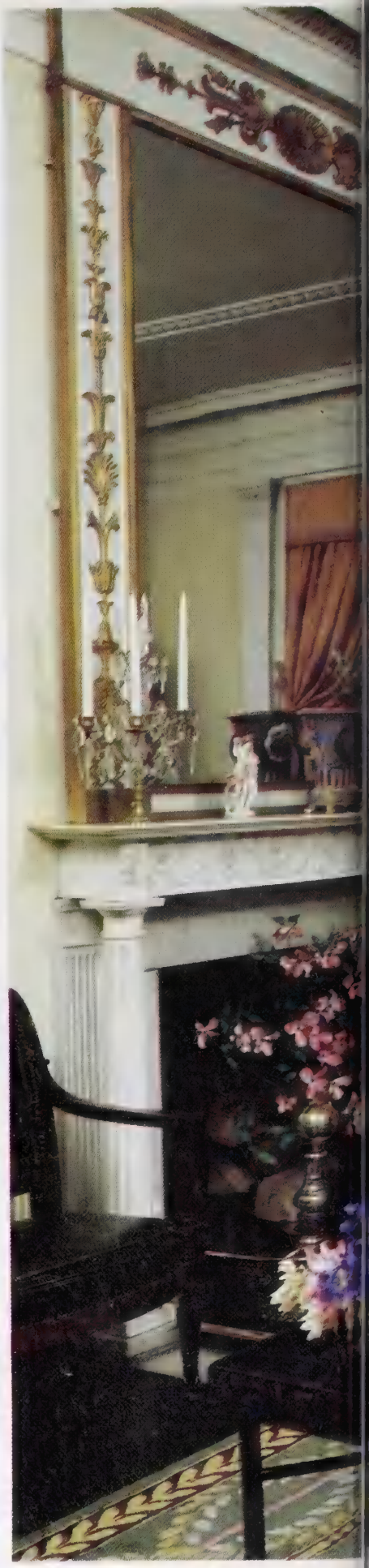
The next six pages show Andalusia's great charm. Its spell is cast in the style of the mid-19th century that still lures hundreds of visitors each year. As for style today, House Beautiful visits two more houses decorated with the flair and vitality that distinguishes city living. One is an important art collector's town house on Rittenhouse Square in the heart of the city and the other is home of a top decorator, a former firehouse in Queen's Village, a neighborhood on the outskirts of Philadelphia that was once depressed but is today an example of the restorative impact determined homeowners can make.►

THE GLORY OF ANDALUSIA

A great country estate handed down for seven generations is maintained in its grandeur by a determined family whose respect for tradition celebrates Classical style

About 13 miles from Philadelphia on the banks of the Delaware River stands Andalusia, the country home of James Biddle and former residence of Biddle congressmen, naval officers, state senators, diplomats, lawyers and one famous banker, Nicholas, an early-19th-century American and a most prominent financier. Andalusia, at one time a complex of many buildings and houses, is a living record of architectural styles of the mid-19th-century. The Big House, as it is called by the family, was built by Benjamin Latrobe in 1806 and remodeled in 1834-6 by Thomas U. Walter, who added the beautiful porch in the Neo-Greek Revival style that was then gaining popularity. The drawing room at right was designed by Walter, who ingeniously incorporated the actual doorways and windows of the Latrobe facade (not shown). Today The Big House is a national historic monument and a private museum. Though the Biddles still use it to celebrate their own family occasions, it is owned and run by the Andalusia Foundation and is open through the National Trust for Historic Preservation.►





MICHAEL DUNNE

Six dazzling Doric columns grace the veranda of Andalusia. The house's appearance today represents the work of an eminent American architect, Thomas U. Walter, who introduced the veranda in 1834. *Right:* Andalusia as it looked in 1836. The "Ottoman parlour" is filled with saffron silk true to the period.

Philadelphia feature: *Contributing Editor* JACK MACURDY



The elegant formality of The Big House is happily balanced by the natural ease and style of The Cottage the Biddles call home

Since the days of William Penn, Philadelphia families have had country places along the Delaware. For the Biddles there were two in view of each other. The second house, The Cottage, a small country dwelling in the Gothic Revival style, was built in the 1830s and enlarged to its present size by Thomas U. Walter in the 1850s. Victorian Gothic Revival, a passion in America and Europe during the 19th century, celebrated the legend and mystery of the Middle Ages, while focusing on wonderfully painted details. The Victorian American version was more restrained than the English and Irish varieties (and was cheerfully lacking in the religious overtones more apparent in Europe). At its best the Gothic Revival style was charming and romantic.

Andalusia was always a working farm with footage along the Delaware, which, thankfully, lent its breezes and bright light in summer. The 1830s was a time when parks and gardens were graced with "ruins," grottos, fanciful gazebos and follies—all of which were incorporated into Andalusia's grand design by Nicholas Biddle, who looked after every facet of the estate with an architect's precision. Andalusia's Classical Revival Billiard Room by the river was intended as a sanctuary for gentlemen; the Grotto which stands at the far end of the lawn, a place for ladies to rest in the course of an hour's stroll. Andalusia's Grotto is a rare surviving example of a new "ruin" reminiscent of romantic 19th-century English landscapes. ▶



FLOWERS FOR PHILADELPHIA FEATURE BY EBERTH & SMITH-DURHAM





ames Biddle asked Philadelphia interior esigner George Doan, known for his nterest in historic interiors, to revitalize he Cottage's Gothic rooms. Working rom old photographs of the house's revious exteriors they introduced eillage windows between the porch's olumns. Each window is removable, roviding a fresh-air feeling in summer. Mr. Biddle uses the porch year-round or informal entertaining as the glass anes in place create a warming reenhouse effect. *Below left:* A view of he Cottage from the greensward unning up from the Delaware River.

Working from old photographs that showed a porch lined with columns, new windows were designed to make a year-round room for dining



Above: The front parlor contains windows whose cornices reflect the fanciful woodwork of the Gothic period, as do the hand-carved and -painted arches of the side chairs. Their *faux bois*, or painted grain finishes are typical of the whimsy that characterizes this Victorian style. The carpet is a needlepoint work of 19th-century colored medallion patterns. An ottoman, supported by a wooden base, is upholstered in the sunny yellow cotton chintz that covers the small loveseat.





Top: The entry hall of The Cottage contains an English organ, c.1790. The Gothic motif is continued with hand-painted and -carved radiator covers and pedestals for a pair of old lamps. *Bottom:* The bed, another example of Gothic carving, is arched and painted to resemble maple and was a gift to Nicholas Biddle from Joseph Bonaparte.

Playful Carpenter's Gothic is a style whose spirit enlivens every room of The Cottage at Andalusia

A light-hearted touch of the carpenter's art gives The Cottage its vitality and period charm. To accentuate the delightful Gothic tracery throughout the house, painters, working with small brushes, produced a marvel of woodgraining, marbleizing and striping, not so much to duplicate the house's original interiors but more to re-create its spirit. Mr. Doan had reprinted wallcovering patterned with a Gothic-like tracery for the hallway *(above)*, which sets the tone for all the other handworked arches encountered throughout the house: on windows, chairs, beds, cornices, even the radiator covers and lamp tables built especially for The Cottage at Andalusia.■

AN AMERICAN MOSAIC

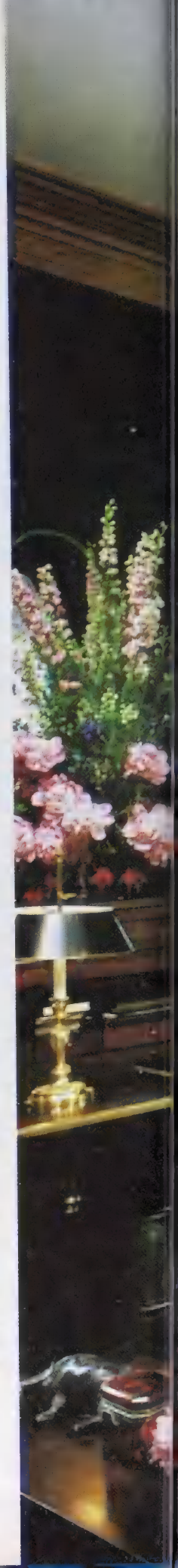
Seeing beyond the present is one of this designer's many talents. His transformation of a 19th-century firehouse into his very personal residence is an enviable example of the American gift for style.

George Doan came to Philadelphia intending to stay for just a month in order to complete a design project. That was almost 27 years ago. "I absolutely fell in love with this city," he exclaims. "I expect to remain here always." Mr. Doan is an interior decorator who is known for his interest in historical interiors; at Andalusia, he was consultant to James Biddle. He was also designer of Henry McIlhenny's three-part house on Rittenhouse Square. As for his own house *(shown here and on the following pages)* another facet of his talent came into play—that of visionary. He totally remodeled an historic firehouse he bought at public auction in 1966. Located in a neighborhood skirting urban Philadelphia amid miles of 18th-century housing now called Queen's Village, this stalwart building was home to the Wecceco Fire Company, established in 1800. Mr. Doan gutted the interior and built a four-story house and office complete with garage for his brace of Barker-body Daimler convertibles. The brick facade, including the original bull's-eye window, was left intact; a deep veranda and reflecting pool were added to a charming garden in the rear. Mr. Doan began the year and a half of remodeling in 1969. His library/study *(right)* is warm and cozy, enriched by *boiserie* he brought from a small chapel south of Paris. The desk at which he is shown below is authentic Louis XVI and is called a *bureau au cylindre.* The two round side tables by the chairs are both porcelain, both Minton. A tiny peek of the bull's-eye window original to the facade of the firehouse is glimpsed behind the profusion of flowers on top of the desk. The room's basically French feeling is the result of Mr. Doan's years of traveling throughout France acquiring unusual pieces for himself and his clients.►





Above: George Doan's brilliant stroke of luck was buying a 19th-century firehouse at public auction for a mere $7,000. A total remodeling included garages, gardens, screened porches, two large living rooms, offices, bedrooms, a spacious dining room and kitchen. *Right:* One of two pairs of Louis XV-style chairs covered with needlepoint tapestries that were a part of bed hangings Mr. Doan owned. A gilded swan, perched on a *socle,* a bracket over the mantel, guards the repose of this library and study.







The barnlike space of the firehouse's top floor is divided into three very large rooms entered through arches of whitewashed brick. Two 18th-century oak *bibliothèques* flank a banquette placed inside one of the arches.

The magnetic appeal of the vast top floor comes from the casual, almost artless use of widely ranging styles of formal furniture set against a rustic backdrop

The full impact of the size of George Doan's firehouse is best appreciated on the fourth floor—a huge, open, loftlike space he uses to entertain friends. The 62-by-40-foot-wide room soars 21 feet, giving a vast, barnlike feeling to the top floor. To contrast the more formally decorated rooms on the lower floors, Mr. Doan decided to let "the bones" show—merely dressing the old wood beams in a light coat of whitewash. In a feat of engineering genius, he pierced the brick retaining wall with arches to marry the three areas into these upper reaches, once the firehouse's hayloft. All three rooms are planned to be comfortable for four or 40 by the casual arrangement of small clusters of sofas and chairs. A working fireplace adds to the natural warmth of sunshine.■

The loftlike feeling of the top floor creates an atmosphere of relaxation and comfort. What appears to be a wonderful jumble of antique and modern pieces is the trove of finds Mr. Doan has assembled as a lifelong European traveler. Rare screens, drums, sculpture, mirrors, brasses and porcelains are among his treasures. A pair of charming baroque angels greets each guest at the top of the landing.

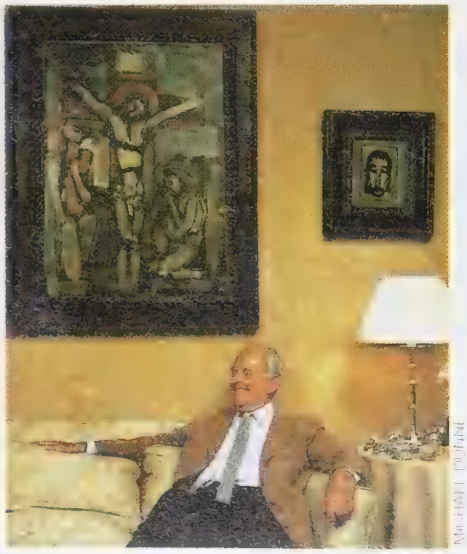
FOR MORE DETAILS, SEE PRODUCT INFORMATION

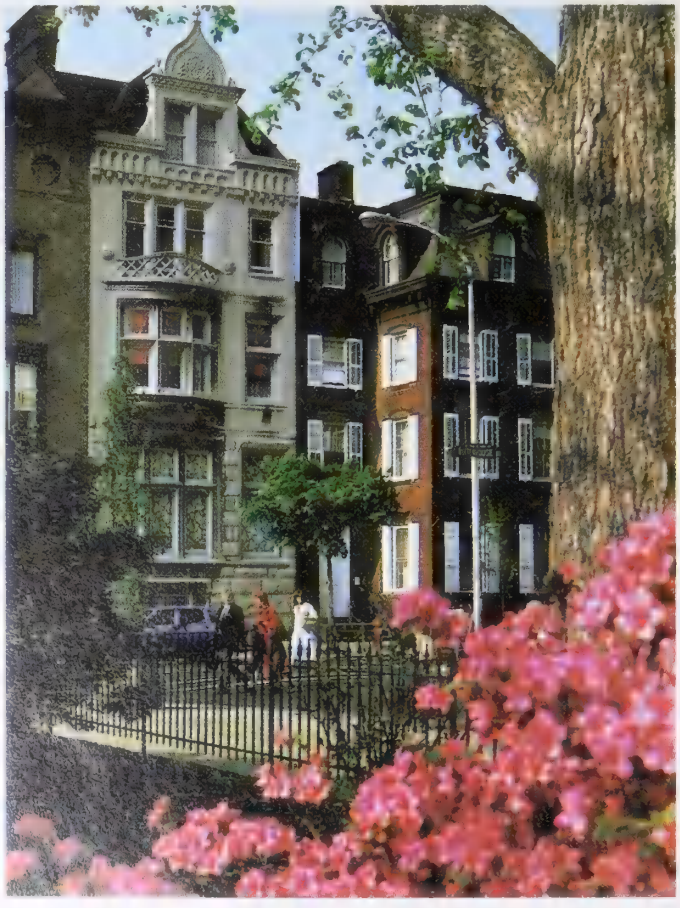


OLD-WORLD SPLENDOR IN A CLASSIC TOWN HOUSE

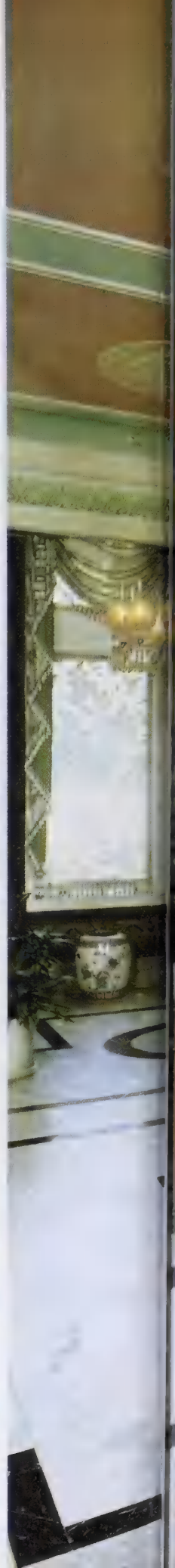
Vivacious Rittenhouse Square, in the heart of Center City, is host to a world-class art collector who entertains on a grand scale

One by one Henry McIlhenny slowly acquired three houses until he had one contiguous space to meet his needs. It started with No. 1914 as the main residence. A few years later Nos. 1912 and 1916, which overlooks a garden, were purchased. The facades of the restrained Victorian house trio *(below right)* screen the glamor and the fun that goes on inside this American collector's private home. As vice-president and chairman of the board of the Philadelphia Museum of Art, Mr. McIlhenny entertains on a generous scale during most of the year, requiring "public" as well as private rooms. While each room of the complex is comfortable, there is a perceptible difference between the style of the rooms used for entertaining and those designated as his living quarters. The challenge to decorate rooms that display important pictures and sculpture in an "at-home" setting was brilliantly met by two designers, Robert Denning of the New York City design firm Denning & Fourcade and George Doan of Philadelphia. Referring to the ballroom *(right)* that comprises the forepart of No. 1912, Mr. McIlhenny's eyes twinkle with delight. "It's absolutely wonderful. I'll never have to furnish it!" When his guests aren't dancing, it is used for cocktail receptions, large buffets and formal sit-down dinners for up to 60 guests.►





Above: Henry McIlhenny seated under two figures of Christ by the French painter Georges Roualt. *Opposite:* The ballroom was executed by Robert Denning, who describes the look as an interpretation of the Russian style in the 19th century, a period that was romantic and excitingly glamorous. "Every detail of the room is handworked—the columns are *sicis marbre*, as is the Greek key pattern around the mirror," he says.







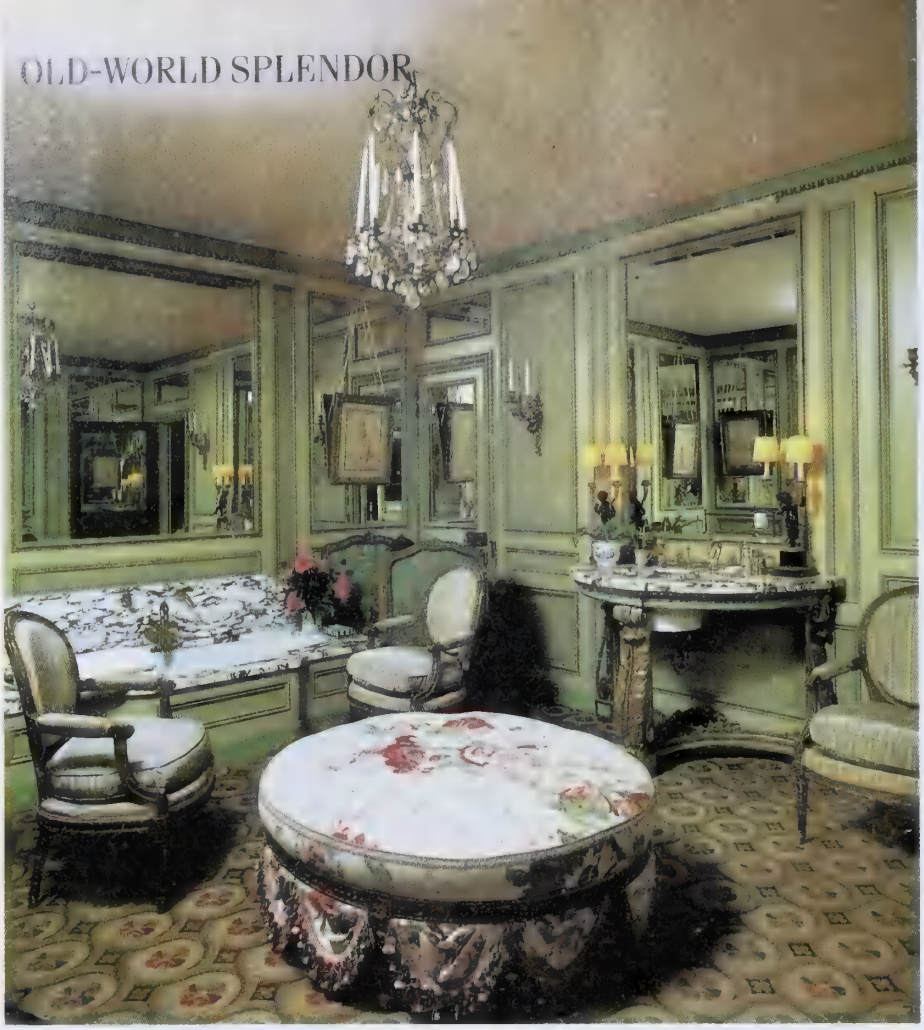
"The Dancer" by Edgar Degas, one of the French sculptor's most engaging bronzes, stands in a drawing room.

Important art and furniture are masterfully set off by strong background color

In the first of the double drawing rooms in which Mr. McIlhenny receives his guests, interior designer George Doan supplied an understated yet decidedly opulent background for a collection of rare Charles X furniture and important Impressionist paintings. While the billiard green moiré he chose for the wallcovering is dramatic, it also works as a neutral that further emphasizes the vitality of the colorful pictures. Another color, putty, separates and unifies the two rooms, adding a sense of movement; this shade also reflects light.►



Dominating this room is Toulouse-Lautrec's famous "Dance at the Moulin Rouge." Mr. McIlhenny collects the artist's work in all its variety: oils, pastels, pen-and-inks and watercolors. One firescreen among the Charles X furnishings retained its original Napoleonic upholstery—a ruby and gold-thread silk *lampas*. Mr. Doan re-covered all the pieces with fabric reproduced from original screens, now available through Scalamandré.







In what was once a guest room adjoining Mr. McIlhenny's bedroom (*left bottom*), Robert Denning created a bath and dressing room (*left top*). A single carpet adds pattern to the floor and unifies the two spaces. Half of a round console table was adapted to contain the workings of a sink; pretty, colored marble lines the tub. A "round-about" provides seating, with swags of fabric between the legs. Deep red wool velvet is used for the bed hangings and the bedspread. The room is framed with red, gold and navy welting.



Books, flowers, paintings and sculpture—all personal favorites—give these private rooms their warmth and charm

The library where Mr. McIlhenny works and reads (*above*) is bright and sunny—perfect for tea with friends. George Doan combined a classic English chintz, scalloped at the valances and repeated for sofa pillows, with a pale beige damask that covers the sofa, armchairs and bench. Books neatly stacked above and below a marble-topped table are also resting on a wall of shelves at right (*not seen*). The picture above is a portrait of Mr. McIlhenny as a young man, posed in front of the Toulouse-Lautrec painting in the front drawing room. The portrait is by artist and friend Franklin Watkins. A Daumier bronze sits at its corner.■



PHILADELPHIA STYLE

THE CHARM OF BIG-CITY GARDENS

Almost every town house has its garden—it's an old Philadelphia tradition that celebrates nature in the heart of the city. Though many gardens are placed to the rear of the house, this one *(above)* enjoys a wide expanse as it runs alongside. A lattice-like railing around the top of the garden walls emphasizes the jewel-box feeling of the space. A Tibetan sculpture sits in the shade; all the flowers, trees and flowering shrubs are potted for easy arranging.



PARTY SERVICE BY BON APPETIT

SPRING PICNIC

Crab Salad with Capers*
Eggs Lamaze with Sauce Lamaze*
Summer Salad with Vinaigrette Dressing*
Pork Paté*
Sourdough Bread
Raisin Bread Brown Bread
Strawberries with Powdered Sugar
Watermelon Wedges
White Wine Iced Tea

Sunny, breezy spring afternoons bring Philadelphians outdoors for lavish garden picnics. The Mayor of Philadelphia, William Green; his wife, Patricia; and their three children, William, Jr., Ann and Kati, are enjoying theirs in one of the city's showplaces, The Morris Arboretum of the University of Pennsylvania. The party food was planned and prepared by Philadelphia cooking-school teacher and author Julie Dannenbaum with Will Kratz.■

STARRED RECIPES BEGIN ON PAGE 138

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Gold

AN OPULENT GLEAM ON EVERYTHING FROM NOTE CARDS TO FURNITURE

The lust for gold started with clothes, and has since moved into the house. Shiny metals gleam in such unusual places as gold-threaded towels and rugs, as well as on more traditional accessories. Some lustrous examples: **1)** Donghia chair covered in gold fabric by Isbell and Elliott Artisans. **2)** Sculpted gold border for Hutschenreuther Imperia china. **3)** Brass phone imported from Italy by A & S Olive Inc. **4)** Brass tray, gold-banded coffee cups, gold electroplated spoons, to order from the Barbara George Collection. Background for phone and tray: Mesh of brass and stainless steel from Cambridge Wire Cloth Co. **5)** Fante note cards with gold hearts against a backdrop of gold and white woven vinyl from Craig Fabrics. **6)** Silks: Siesta Stripe *(foreground)* by Terri Roese for & Vice Versa. Piazza Stripe by Sheri Roese for Craig Fabrics. **7)** Ginori's Diamante china. **8)** Gold plastic party glasses by Salvato Designs. **9)** Brass faucet and handles by Kohler. **10)** Brass frame from A & S Olive. **11)** Gubelin solid brass clock with gilt finish. **12)** Hand-blown glass vases by Craig Zweifel. **13)** Rose quartz and 24-karat gold plate fittings for a golden bidet, all from Sherle Wagner International.

Editor K[illegible]N MAHONEY







MICHAEL SCOTT

FOR MORE DETAILS, SEE PRODUCT INFORMATION


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GOLD TO DINE BY►

On the following pages, a chintz-draped table is lavishly set with Framboise Rose Tiffany Private Stock porcelain, English King vermeil flatware, Honeycomb cut crystal and Bordeaux Bottle Baccarat decanters. Apple boxes and leaf dishes are vermeil. From the book *The New Tiffany Table Settings* by John Loring and Henry Platt. Copyright © 1981 by Tiffany and Co, published by Doubleday and Co.■

TABLESETTING PHOTOGRAPHED BY PETER VITALE







LUXURY LINENS

One of life's most rewarding luxuries is a fabulously made bed. Here, we show you the finest in linens—linens so luxurious you can't wait to get into bed.►



heets this beautiful can set the whole decorating tone. Here, in a room designed by Barbara Ostrom for Celanese House, the Provençal print is arried out with hand-stenciling on the floor. Christine sheets by Cannon Royal Family.

LUXURY LINENS



One of the most irresistible luxuries today is a bedroom that's undeniably pretty, something designed to pamper the soul and make you feel wonderful after a tiring day. This bedroom captures that luxurious spirit in the freshest, most modern way. For one, it's all white, clean, almost contemporary. But as you look closer, you notice the finest details—beveled windowpanes, an antique-lace tablecloth, a needlepoint rug—that give it rich, old-fashioned charm.

The real key to the whole look, however, is the bed, the natural focal point of any bedroom. Here it's made with embroidered and eyelet-trimmed sheets that dress it up splendidly that no fancy quilts or spreads are needed. T blanket is covered with a night spread, a light, polyeste cotton cloth with two lace panels, part of the Limer Lace sheet collection from Fieldcrest. The bed frame draped with the simplest lacy window curtains at fanciful corners, a treatment that suggests the romance a Victorian canopy without being frilly at all. And the b is made just as if you were ready to climb in—what su way to create an aura of comfort?

"When I was designing the room, all I could think



Beautifully embroidered and edged with eyelet, these linens have the look of treasured trousseau pieces



RAEANNE GIOVANNI

as a lovely old British home I'd visited where the bed-ooms were filled with beautifully starched antique pillow hams and hand-embroidered heirloom sheets," says ecorator Renee Leonard. And that's the look she's re-eated—but with no-iron, polyester/cotton percale sheets om the Romantic Lace collection. Over on the white indow seat, however, she indulged her fancy for antique ce—there, all the pillows are authentic heirlooms. Left re, the sunny window carries out the contemporary eshness of the room—but the beveled glass panes add at feeling of timeless romance.►

R MORE DETAILS, SEE PRODUCT INFORMATION

Essential to the fresh white of this bedroom is an abundance of sunshine—so expanding the window space was designer Renee Leonard's first move. She turned a tiny window into a big bay fitted with new beveled glass *(left)*, and extended the bedroom onto the roof area with a greenhouse sitting room *(above)*. There the owners can eat breakfast, seated on antique bistro chairs at a vintage French marble café table. The bleached oak chest holds potting soil and gardening tools. The floor has white tiles from Country Floors. The wrought-iron bed *(left)*, a 19th-century antique, is draped with Swiss tambour window curtains from D. Kwitman & Son. Bed sheets, pillow shams and night spread are from Fieldcrest; the antique lace pillows on the window seat are from Eggs & Tricity.



A pink-sprigged pattern with borders as blue as the Mediterranean was inspired by the colorful, symmetrical fabrics of Provence

On hot summer nights flowered sheets see cooly refreshing; on cold winter nights th remind us that spring will soon come. Here the pret borders and symmetrical pattern of Garden Proven from Martex give an all-white room the feeling of t South of France, but the borders could be used as frami for windows and walls to give another kind of room English country look. Sheets and pillowcases are 50 p cent combed cotton, 50 percent polyester.



JOE STANDART

Intricate patterns of old brocade, bordered with eyelet, make for bed dressing that's formal but fresh and not the least bit fussy

Subtly elegant, a white-on-white pattern has a pristine richness that harmonizes with simple rooms as well as more ornate ones. Queen's Damask from Martex is edged with eyelet embroidery whose tailored flatness keeps it formal rather than frilly. Sheets, cases, comforters and petticoats are 50 percent combed cotton, 50 percent polyester. A tight weave of 200 threads per square inch makes a soft fine fabric. Two boutique pillow sizes are also available.►

FOR MORE DETAILS, SEE PRODUCT INFORMATION


"Try a rainbow of solid sheets to
set off a room full of pattern"



Thirsty terry towels with a romantic plus: scalloped edges. Patterns match the Sanford Court sheets, *right*.



Dress up your bed with a simple pillowcase, a comfy quilted sham, accent pillows—or try all three.

JAMES I EVIN



Breakfast room special: layered cloths for the table, matching china, rustic twig chairs, all at Laura Ashley shops.



Ready-made dust ruffle sets off the bed—and do-it-yourself white stripes perk up a plain wood floor.



On or off the bed, coordinate pillows in the Sanford Court pattern spread charm throughout the house.



To trim a hat or cover a settee cushion, fabric by the yard is available at all Laura Ashley shops.

◂ *Special touches make these pastel* sheets even prettier—a do-it-yourself scalloped border sets off solid pillow shams; handmade dust ruffle plays up the lacy hemstitch insert of these J.P. Stevens pure cotton sheets. Room by designer Anne LeConey. For pillow sham how-to, turn to page 24 .

▴ *The charming English country prints* that have made Laura Ashley famous are now available in Burlington sheets of Statuscale, 200-thread-count polyester/cotton. Added plus: Her stores carry a host of matching accessories, plus bolts of coordinating fabric, so pulling a whole look together is a snap.►

FOR MORE DETAILS, SEE PRODUCT INFORMATION







Elaborate embroidery, scalloped edges, crocheted lace turn pillows and towels into treasures

Pamper yourself with pretty pillows. Choose one at a time when you need a lift, or pile several on a bed to change a room from stodgy to romantic. However you choose to collect them, the choices for shams and cases are endless and irresistible. Some are wreathed, scalloped and embroidered; others are printed with florals or lavished with lace. Some are antique or look like it; others are superbly tailored in solid colors. To extend the luxurious feeling to the bath, try new towels with crocheted edges, flowers or pretty borders. ■

Editor KIM FREEMAN

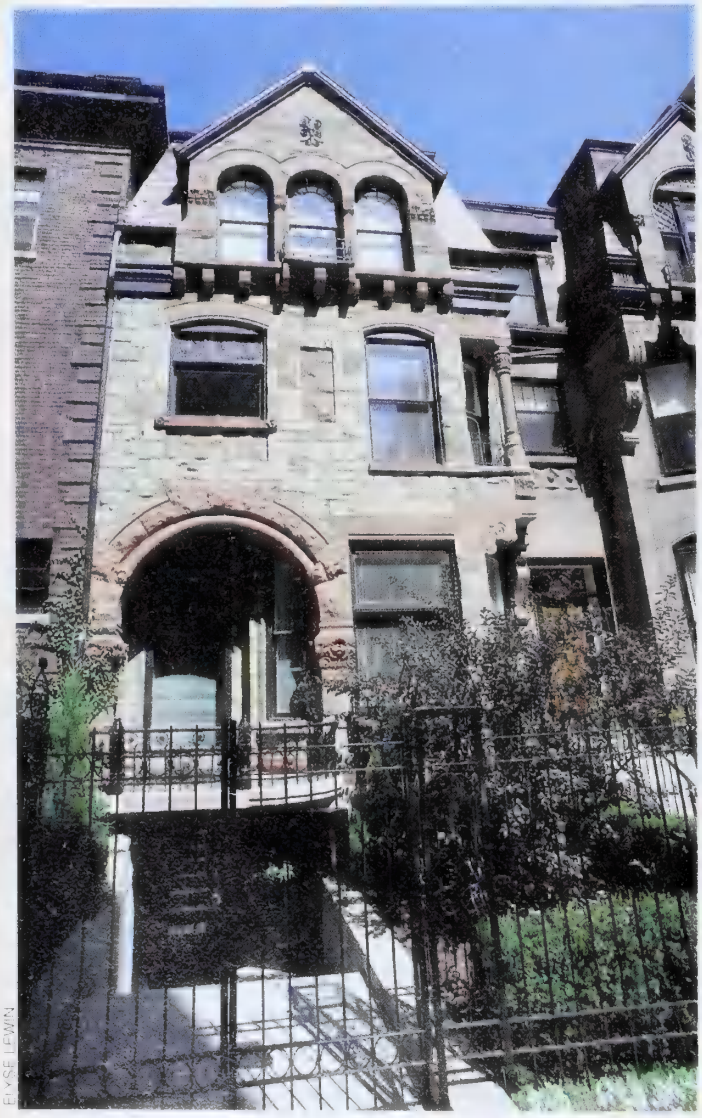
Opposite page, clockwise from bottom left: Paisley print in boudoir and standard sizes from Wamsutta. Lavender print with scalloped border from Peacock Alley reverses to geometric floral, shown on top of lavender silk case by T & J Vestor. Large rectangular flowered sham with ruffle from Burlington. *On sofa:* Small pillow by T & J Vestor and Pratesi self-stripe in 100 percent silk. *Stacked pillows:* Blue and white embroidery on silk from Pratesi; pink embroidery on voile cases and on folded sheet at left from D. Porthault. *On floor:* J.P. Stevens peach case; grape case with scalloped edge by T & J Vestor.

Left top, left to right: Cannon's Wedding Wreath towel; Frette's scalloped towel with embroidered flowers; Martex's Battersea Rose; folded towel with crocheted edge from Frette.

Left bottom: Antique pillows from Eggs & Tricity. All pillows and towels were photographed at Blantyre Castle in Lenox, Massachusetts

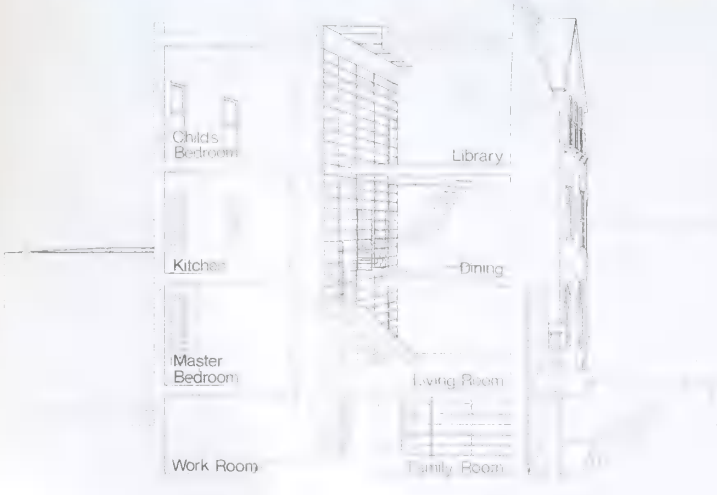
FOR MORE LINENS, SEE PAGE 108 FOR INFORMATION

A ROMANTIC PAST AND A DAZZLING FUTURE



ELYSE LEWIN





The grand gesture of the house, a steel-and-reflective-glass wall, is revealed once one has reached the living room level *(above)*. In this three-story-high space that culminates in a large skylight, design tension exists between the 33-foot-high wall and the dramatic staircase that zigs and zags through the wall at every level *(see drawing, left)*. The doors in the gridded wall visually disappear when closed. This helped Chrysalis Architects achieve another design goal—that of allowing the staircase to be read as a non-functioning, sculptural object. When the doors are closed, the gridded wall appears to have no openings, so the staircase appears to go nowhere. Another illusion is that the staircase is floating. Actually this seemingly weightless design is 3/4 - inch black granite over a plaster zig-zag form with steel beams buried inside.



If moving through a house can be likened to space travel, then this dazzling town house on Chicago's Gold Coast is a space odyssey. First comes the time warp: One enters through a massive, fortresslike facade (*left top*), circa 1880's Victorian in style, Richardsonian Romanesque in influence. If this beautifully preserved wall symbolizes the building's 19th-century past, the one-way mirrored glass and steel-framed wall that one soon encounters symbolizes its 20th-century present. It's just a short walk through the black granite entry up through a purposely tight stair shaft to the explosion of space and light that begins at the living room. Here one first sees the wall, which, like an oversized fragment of curtain wall from a Chicago skyscraper, dissects the space with the glittery yet icy precision of a laser beam. Here the house opens to a rush of light pouring from the center skylight, avoiding the dark center spaces common to such row houses. As the American Institute of Architects commented last year when it gave the house a National Honor Award: "In a brilliant simple move, the center of the house is divided vertically by a wall which extends the social areas and denies views into the private zones." This masterful manipulation of space is the work of young Milwaukee architects called Chrysalis.►

A ROMANTIC PAST AND A DAZZLING FUTURE

Grand entrances and exits with stairs that float or are suspended in air





The house is sensuous and luxurious, both in its architectural intentions and in its interiors by Marge Davis of Chicago. Ms. Davis generally chose a soft pastel palette to create warmth and intimate areas among all the glittering glass, mirror and granite.

The dining room *(above)*, a luxurious space by any standards, is elegantly simple: just a dhurrie rug, pink Queen Anne chairs and a transparent table.

The original facade shows through each room of the house, as in the library *(left)*. "Both the facade and the glass wall have two sides," says architect Valerio. "The glass wall is open to light on the public side, but offers total privacy to those in either the bedrooms or kitchen." The kitchen, which is over the bridge from the dining room, is at the physical as well as psychological center of the house.

SEE PRODUCT INFORMATION



Continuing the space odyssey analogy further, one's ascent up and around and back and forth along the helix of the house is to say the least an "uplifting" experience. Once up and over the floating stair "sculpture" that makes such a strong graphic statement in the living room, one must go back "through the looking glass" into the kitchen. Here one is faced with two exciting choices: Swing open the glass doors, cross over a bridge and enter the dining room *(left top)*, which is seemingly cantilevered out over the living room but in actuality is buttressed by the two party walls *(see drawing, previous page)*; or, equally dramatic, attempt the climb to the summit—the library *(left bottom)*, a quiet study zone at the very top of the house, where one actually feels on top of the world. According to Chrysalis's Joseph M. Valerio, "Each stair becomes just a little more 'scarey': The floating stair in the living room is near a wall, but the stair over the dining room up to the library literally launches one out over space." Mr. Valerio confesses that as an architect he was motivated to get people "off their chairs" and moving through the house. "People can't appreciate architecture when sitting; they must get up and move through buildings to really understand them," he continues. Mr. Valerio is the first to admit there is also a bit of show biz in the design of this house. "It's a bit like a stage set, moving people gracefully in and out of spaces, framing them, always trying to make them look their best." If the stair that spirals through the house can be viewed as an extravagant, exuberant, romantic element, it is always balanced against the calm order of the grid, the rational element that orders the chaotic and dramatic architectural events that constantly occur throughout the house. There is a constant interplay between the sense of order and the sense of fantasy and invention. All in all it adds up to a dizzying but dazzling experience.■

—SUSAN GRANT LEWIN



FAMILY-STYLE LIVE-IN KITCHEN

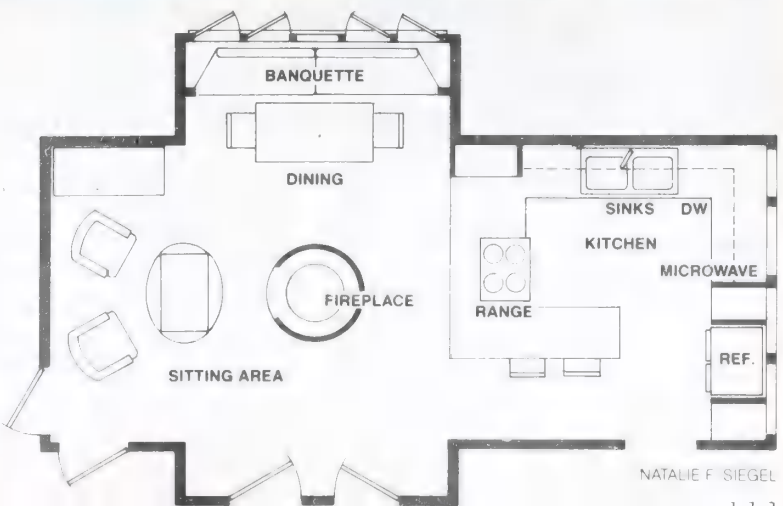
Large family-room-kitchens, sometimes called heart-of-the-house rooms, are here to stay. Now an established part of home design, they come in many styles and variations. Some, like the House Beautiful-designed room on these pages, have a graciousness far removed from the early, very casual spaces. Here comfortable chairs and banquette cushions covered in a pretty floral, a sculptural stucco fireplace and clean-lined blue cabinets set a tone of informal elegance. A definite separation between each area contributes to the appealing dignity of the room, and makes it as useful for parties as it is for family living. Although visually open for a spacious feeling, the room was planned so that each section is clearly defined. In the work area, which is away from the traffic pattern, St. Charles cabinets are arranged so everything is close at hand, yet there's still room for several people to work. In the sitting area, the fireplace provides a focal point, and also shields loungers from cooking clutter. The dining table stands in its own windowed niche, which is wallpapered in a fresh blue and green windowpane check.■

Editor KATHLEEN MAHONEY

FOR MORE DETAILS, SEE PRODUCTS ON PAGE 204

TOM YEE

n the work area *(above)*, the refrigerator and range, oth by Whirlpool, and the double sink are ranged in the traditional triangle, but are far nough apart *(see plan)* to allow two people to ork together in comfort. The cabinets and the pen display shelves are faced with Formica's hina Blue plastic laminate. Countertops, also of ormica, were made two inches thick with eveled edges to resemble butcher block. The hole area gets good natural light from skylights n either side of the chimney and strip windows ove the cabinets surrounding the refrigerator. ll furniture except counter stools by Century.



NATALIE F. SIEGEL

A FLOWER LOVER'S DREAM GARDEN

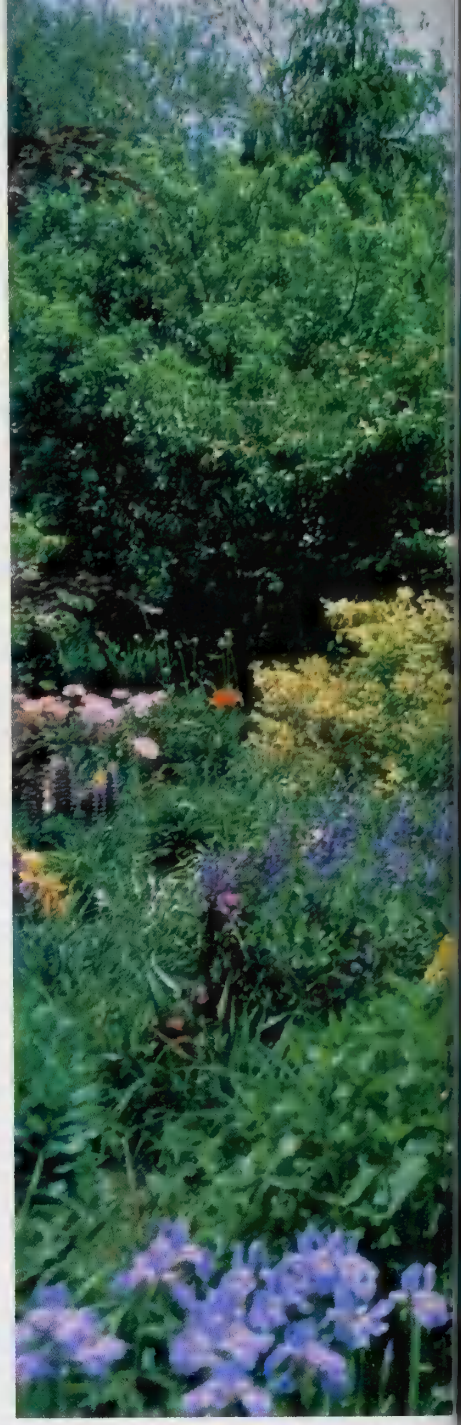
The romantic informality of these massed blossoms comes from careful planning for four months of color



In May, day-lily and hosta foliage pushes up among daffodils and tulips beside a path.



Fragrant hyacinths surround a stone frog.



Left to right: June s lupines, poppies, blue ***baptisia***

The phrase "English garden" brings to mind visions of ever-blooming beds with an informal, almost wild array of perennials. The landscape here and on the following pages was designed by a transplanted Englishwoman who grew up with just such gardens. Sybil Ittmann wanted to create something similar, using flowering plants that would flourish on the grounds of her Long Island home. "The English go in for those big, flowing beds with as many perennials and as much color as possible", she says. "And the flowers go right up to the house, uninterrupted by the foundation planting you have here." Eight years ago Mrs. Ittmann planted a couple of beds with day lilies. She now has three interlocking ones of serpentine shape, with smaller beds between—all of which cover about an acre. "When I want to dig a new bed, I just use a garden hose to outline the shape. That way I can see exactly how it will look."

May

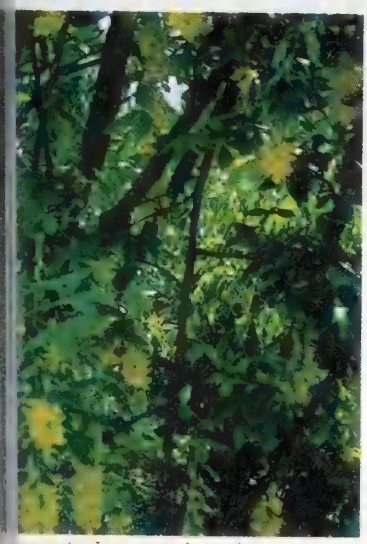
After the gray days of winter, tulips and flowering trees celebrate the coming of spring



KEN DRUSE

Laburnum x Watereri 'vossii' *(golden chain)*

(false indigo), bearded and Japanese iris. Flowering shrubs bloom behind the beds. In the weathered studio Mrs. Ittmann does botanical paintings.



blooms in June outside studio window.

June

•To have something blooming in her garden all the time, Mrs. Ittmann plants tulips and hyacinths for late April and May; iris and poppies for June; day lilies and gay feather for July; black-eyed Susans and phlox for August. Because tulips do not blossom as luxuriantly after the first year, she adds new tulip bulbs each fall. Day lilies bloom beautifully year after year, but she annually adds new varieties to her collection."I have a passion for day lilies." Flowering trees and shrubs add to the color and scent throughout the season."►



Papaver orientale *Helen Elizabeth (poppy).*

Clouds of iris and clusters of Oriental poppies loop around a lush green lawn



Trees at left screen vegetable garden from the studio building. Left to right: July's pink cone-flower among ***helianthus*** *(perennial sunflower); day lilies;*

July

200 varieties of day lilies—the king of low-maintenance plants—fill the beds with a riot of color

•Sybil Ittmann chose a good plant to be passionate about. Day lilies are the easiest perennials to grow, and have other advantages as well. Few bugs or diseases seem to attack them, and their dense root system hinders the growth of weeds. Although flowers last only a day, many are produced on each plant. Even before they begin to bloom, their leaves, just pushing up, cover spent blooms and fading foliage of tulips, iris and poppies. Although Mrs. Ittmann's garden is large, any section could be adapted to even a very small space. You may want to use dwarf day lilies and small perennials to create a scaled-down version.



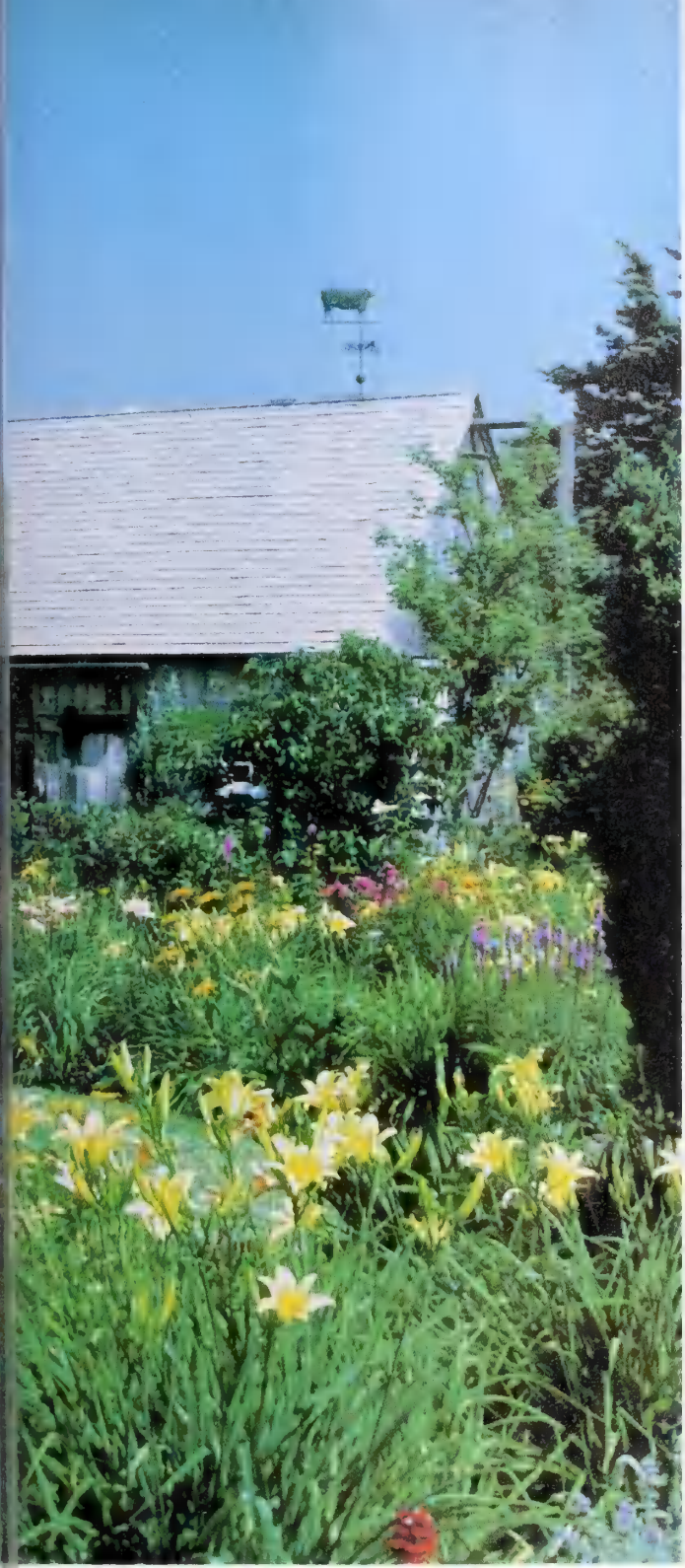
At left, bottom to top: Phlox, ***rudbeckia*** *and* ***Hibiscus*** *'Blue Bird'.*

August

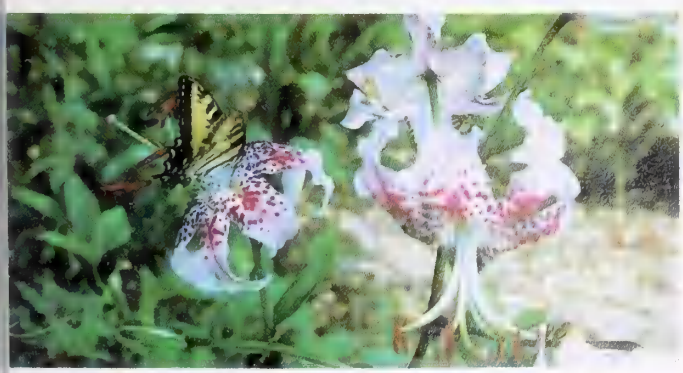
The scent of mimosa floats in the air above beds bright with black-eyed Susans and late-blooming day lilies

•For as much color and pleasure as possible for the least amount of work, Mrs. Ittmann has planned the maintenance of her garden as carefully as the beds and planting. She does not use plants that are very difficult or demanding to grow, and she tries to choose plants that are disease-resistant. Plant selection is probably the most important aspect of a low-maintenance garden, but she has incorporated other ideas: The lawn that loops around the beds is the same width everywhere to make mowing easier, and she is an enthusiastic user of mulch, especially shredded pine bark. "It's the greatest possible help." ■

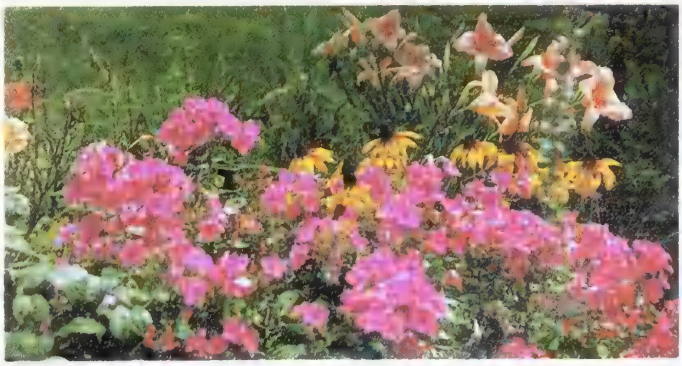
Editor KEN DRUSE



thrum *(purple loosestrife); more day lilies;* ***liatris*** *(gay feather).*



pink-spotted type of ***Lilium speciosum*** *blooms in August.*



August's pink phlox, ***rudbeckia*** *and late-blooming day lilies.*

DRAMBUIE OVER ICE WITH BASIC BLACK.



Dress by Tracy Mills. Diamonds by Oscar Heyman

SHE LETS OTHERS FOLLOW FADS. SHE KNOWS THAT CLASSICS NEVER GO OUT OF STYLE—LIKE THE SUBTLE CLASSICISM OF BASIC BLACK. IT'S NOT SURPRISING THAT THE DRINK SHE CHOOSES IS DRAMBUIE OVER ICE. IT HAS A COOL SERENITY, A MILD SMOOTHNESS. THE ELEMENTS THAT COMBINE TO CREATE A CLASSIC.

DRAMBUIE OVER ICE.



THE FISH HOUSE: PHILADELPHIA STYLE

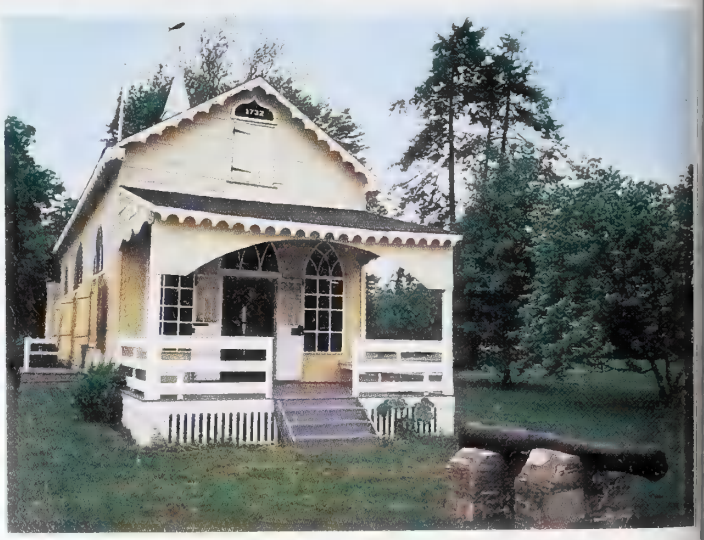
Set on the banks of the Delaware is the oldest club in America, where good cooking is legend and dinner still begins with a toast to the president—Washington, that is ▸

MICHAEL DUNNE

Above: In fine weather, luncheons at the Fish House are always held outdoors. Plain, heavy wood tables are used and set with white china decorated with a perch—the symbol of the club. The tallest comb-back Windsor chair, reserved for the club's governor, is a reproduction of one given to the Fish House by the family of William Penn.

Near right: The main building of the club, referred to as "the Castle," is a marvelous piece of neo-Gothic whimsy. It is used only for dining *(see previous page)*; all cooking takes place in the kitchen, a separate building. Since no light or flame is ever allowed in the Castle (to protect it from fire), all dinners must be ready before sunset.

Far right: Dinner at the Castle is served on a long, teakwood table that predates Washington's visit. The 50-year-old china with his portrait on it is purely ceremonial—it is replaced with dinner plates just before serving. Tradition also dictates that all place settings be laid at prescribed distances, and all pieces in a formulaic relation to each other.



The Undervalued Reds of the Rhône

Today, the relative obscurity of the finest Rhône wines is due only to the fact that the wine-drinking public has yet to realize that there is a world of difference between the often indifferent Côtes du Rhônes from large cooperatives and the carefully made wines of individual estates from the best areas of the Rhône Valley. The best Rhône reds—particularly the outstanding 1978s—are big, powerful, full-bodied wines that need time in the bottle to develop harmony, softness and complexity. And the finest Rhônes command only modest prices considering their quality—most range from $8 to $15.

The Northern Rhône

Here, the best reds are based on the Syrah grape and show that grape's characteristic spiciness and depth. They require eight to 12 years of aging to reach their peak. The finest districts include:

Côte Rôtie—Powerful, but subtle and elegant. Look for examples from small producers such as E. Guigal, J. Vidal-Fleury and André Drevon.

Hermitage—Rich, full, robust and pungent. The large shippers, Chapoutier and P. Jaboulet Ainé, are the best known producers here; look especially for the latter's Hermitage La Chapelle.

Cornas—Dark, dense, aggressive. Look for the wines of P. Jaboulet Ainé and A. Clape.

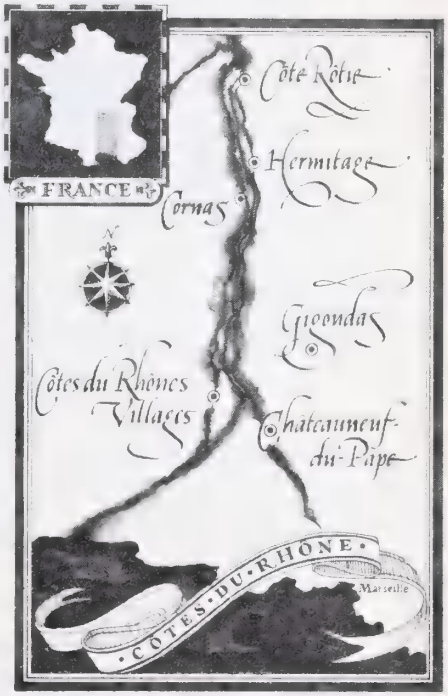
The Southern Rhône

Reds here are based on Grenache, Carignan and 11 other grape varieties, including Syrah. These softer, rounder, fruitier wines can be appreciated more quickly than those of the north. The finest require four to eight years of bottle age. The best districts include:

Châteauneuf-du-Pape—Round, thick-textured, earthy. Look for individual estates such as Château Rayas, Château Fortia, Domaine du Vieux Télégraphe and Château de Beaucastel.

Gigondas—Big and intensely fruity. Look for the wines of P. Jaboulet Ainé and J. Vidal-Fl

Côtes du Rhône, t pellation of the sou plies to the wines hundred communes soft, fruity and agreeable to coarse and "cooked" in flavor; the appellation **Côtes du Rhône Villages** applies to 14 better communes, and wines so labeled are often superior.



This map shows wine-producing regions within the Rhône Valley.

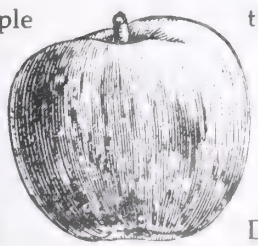
Calvados: French Apple Brandy

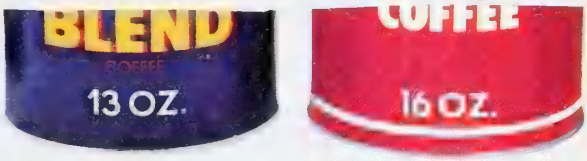
Normandy, famous for its rich milk, is also noted for its apples, which go into another Norman specialty: the fiery apple brandy called Calvados.

Calvados starts out as apple wine. After the wine is distilled, the resulting spirit is aged in French oak barrels or vats for different lengths of time; this wood aging contributes complexity and character to Calva pley scent and flav

The most highly dos carry the app Pays d'Auge; by l a distillation proc used for Cognac.

Examples that the Écu (about Norm serve Boula (about Danflou





4. Why 13 ounces?
That's all it takes for a pound's worth of flavor.

5. How do you save money?
Since more flavor is unlocked, we can use fewer beans. Fewer beans cost less...and we pass those savings on to you.

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nly tastes expensive.

QUICK COOK

An Elegant Three-Course Duckling Dinner to Make in an Hour

By MARTHA STEWART



One would not usually consider a dinner of duckling quick, but this one can be prepared in just an hour. The very unusual combination of sour cherries and duckling is wonderful, the taste of both heightened by generous sprinklings of freshly ground black pepper. The origin of the dish is Limousin, France, famous for its sour cherries and sour cherry clafouti.

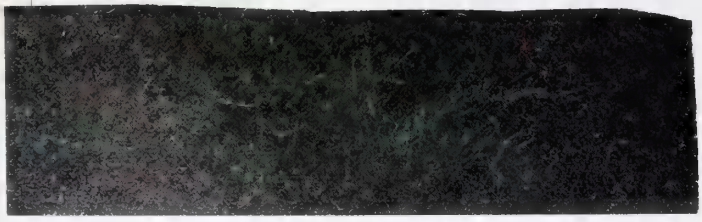
Accompany the duck with a robust red wine, perhaps a spicy, fruity zinfandel such as Ridge York Creek 1978 or 1981 Montevina Nuevo. Recipes serve 2 to 3.

Avocado Salad Vinaigrette

- 2 ripe firm avocados
- Juice of 1 lemon
- 1/3 cup rich olive oil
- 3 tablespoons wine vinegar
- 1 tablespoon Dijon mustard
- Salt and freshly ground pepper to taste
- Fresh parsley, chives, chervil and coriander, chopped
- Pinch of sugar

1. Peel and slice avocados. Arrange on serving plates and sprinkle with lemon juice.

2. Combine remaining ingredients in jar and shake well. Pour this creamy vinaigrette over avocados and serve immediately, as a first course.



MICHAEL DUNNE

Above: In fine weather, luncheons at the Fish House are always held outdoors. Plain, heavy wood tables are used and set with white china decorated with a perch—the symbol of the club. The tallest comb-back Windsor chair, reserved for the club's governor, is a reproduction of one given to the Fish House by the family of William Penn.

Near right: The main building of the club, referred to as "the Castle," is a marvelous piece of neo-Gothic whimsy. It is used only for dining *(see previous page);* all cooking takes place in the kitchen, a separate building. Since no light or flame is ever allowed in the Castle (to protect it from fire), all dinners must be ready before sunset.

Far right: Dinner at the Castle is served on a long, teakwood table that predates Washington's visit. The 50-year-old china with his portrait on it is purely ceremonial—it is replaced with dinner plates just before serving. Tradition also dictates that all place settings be laid at prescribed distances, and all pieces in a formulaic relation to each other.

4. Place duck on heated platter and keep warm. Add broth to pan, skim off excess fat, add remaining cherries and simmer 5 minutes. Taste for seasoning. Pour sauce over duckling and serve.

Steamed Carrots and Green Beans Julienne

- 1/2 pound carrots, peeled and julienned
- 1/2 pound string beans, julienned
- Salt and freshly ground pepper to taste
- 1 tablespoon butter

1. Steam carrots and beans until just tender, about 3 to 4 minutes. Toss with salt, pepper and butter.

Easy Wild Rice

- 1 cup wild rice
- 1-3/4 cup water or broth
- Thyme
- 1/2 bay leaf
- Salt and freshly ground pepper to taste

1. Rinse rice. In small casserole, combine rice with liquid and seasonings and bring to boil. Reduce heat, cover and cook in oven along with duck until tender, 30 minutes. Test for doneness. Drain if there is any liquid left and toss with fork to fluff.

Note: There are some flavorful wild rice/white rice blends for sale. These are much less expensive and very easy to prepare.

Raspberry Sherbet With Cassis

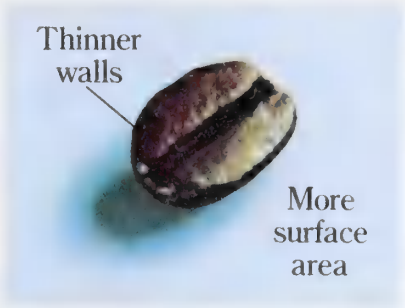
1. Scoop sherbet into serving glasses when you start preparing meal. Pour one tablespoon cassis over each and set glasses in freezer to frost. Serve with cookies.■

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FISH HOUSE RECIPES

For more on the history of the Fish House, consult the new book The Schuylkill Fishing Company of The State in Schuylkill, 1732–1982 *by honorary citizen Nicholas B. Wainwright, to be published by Sutton Press on May 1, 1982.*

Below are some of the members' favorite recipes.

PLANKED SHAD WITH ROE SAUCE

According to club legend, planked shad was invented in the 1760s by an apprentice who was a little too overcome by punch to prepare the fish in the usual manner. Instead, he split the fish, nailed it to an old oak rudder, and stood it by the fire where he basted the shad until it was done. The technique was so successful that it is still in use today.

- 5-pound shad
- 1 bouquet of potherbs (you can also use parsley and watercress, or dill, to taste)
- Melted butter
- Roe Sauce (*see recipe below*)

☐ It is Fish House tradition to split the shad, removing first layer of bones, and then to place fish in an enamel pan with cider vinegar, for 2 hours or so, to dissolve bones. Since filleting shad is complicated for the uninitiated, however, it is recommended that you buy your fish already filleted.

☐ Tradition also calls for nailing the shad, skin side down, to a 2-inch-thick hickory plank (citizens use cut nails). Then take potherbs and attach them to a small branch with string. Using improvised brush, baste shad with butter and herbs, and stand plank before an open fire (planks at the Fish House have a small stick in the back to be used as a hinge for standing).

☐ Cook the shad before the fire, basting frequently, until a paring knife comes out clean. (Allow 30 to 45 minutes, but watch the fish carefully to make sure it doesn't overcook.)

☐ An alternative method, which bypasses the plank, is to place the shad in baking dish and bake in a slow oven (approximately 225°) 2 hours or more, until knife can be inserted and removed clean. Shad can also be broiled (allow 5 to 6 minutes per pound), but the dangers of overcooking are greater. The shad must be basted continually.

☐ A 5-pound shad serves 10. (When cooking shads of different weights, allow a little more than a half pound per person.)

ROE SAUCE

- 1 cup fish stock, reduced to 1/4 cup
- 1/4 cup white wine or dry vermouth
- 1/2 teaspoon v[illegible]



- 3/4 cup heavy cream
- Fresh thyme or rosemary
- 4 tablespoons butter, divided
- Roe of one shad, whole
- Salt and pepper to taste

☐ Combine stock, wine and vinegar, and reduce mixture to 3/4 cup. Add heavy cream, and cook mixture over high heat until small bubbles appear over surface. Remove from heat; add herbs. Cut 2 tablespoons butter into pieces; add to cream sauce.

☐ In separate pan (large enough to fit roe), heat 2 tablespoons butter. Without cutting roe, cook it in butter over medium-high heat, adding salt and pepper, about 2 minutes on each side. Remove from heat and cool.

☐ Remove skin and crumble roe into white sauce. Heat and serve. (The roe from one shad will serve at least 4.)

POACHED SALMON

- White wine
- 3 bay leaves
- 2 small onions
- 12 fresh peppercorns
- 6- to 8-pound salmon

☐ Fill bottom of poacher with water and generous amount of wine. Add remaining ingredients except fish, bring to a boil, and put fish in poacher either on rack or wrapped in cheesecloth so it won't come apart.

☐ Lower heat and keep cooking liquid at a warm, but not boiling, temperature. (The secret is poach the fish for a long time over a low temperature—approximately 120°.) Salmon is done when knife can be inserted cleanly.

☐ Serve hot or cold with Hollandaise, green mayonnaise or white sauce. Whole salmon serves about 3 people per pound.

FISH HOUSE TOMATOES

Ingredients listed below are for each tomato.

- 2 medium-sized tomatoes per person
- 2 teaspoons brown sugar
- 2 table-sized pats of butter
- 2 teaspoons finely chopped Bermuda onion
- Salt and pepper to taste

☐ Preheat oven to 350°. Cut tops off tomatoes and place tomatoes in flat ovenware dish. Cover each tomato with remaining ingredients. Bake at least 1-1/2 hours, basting after first 1/2 hour.

☐ Tomatoes are done when basting juice takes on syrupy consistency. (Add hot water if juice becomes too thick or black.) (If using tougher winter tomatoes, core tomatoes and fill with ingredients instead of putting them on top.)

FISH HOUSE PUNCH

- 2/3 pound sugar
- 1-1/2 quarts water
- 1 quart lemon or lime juice, or a combination
- 2 fifths dark rum
- 1 fifth cognac
- 2 to 3 ounces peach brandy

☐ Dissolve sugar with water in punch bowl and stir in citrus juice. Put large block of ice in bowl and add other ingredients. Let punch sit 2 hours, stirring occasionally.

BOOTHBAY CHOWDER

Long ago, a citizen of the Fish House advised members to treat this recipe with reverence. "Like holy matrimony," he said, "it should not be entered into unadvisedly or lightly. Do not hurry the building thereof, but proceed with piscatorial ode in your heart, and don't forget the black pepper."

- 8 pounds haddock fillets
- Bones from haddock
- 1 pound salt pork, cut in thin slices and fried until crisp
- 24 medium-sized potatoes
- 24 medium-sized onions
- Salt and pepper to taste
- 1 quart milk
- 1 pint cream

☐ Before preparing chowder, boil haddock bones to make stock; set aside. Fry salt pork and set aside. In large kettle, build chowder, alternating layers of fish, potatoes and onions, seasoning each layer with salt and pepper. Add stock and enough boiling water to cover chowder. Bring to a boil and simmer 20 minutes.

☐ Heat milk and cream. Then add to chowder along with salt pork. Simmer slowly until vegetables are tender but not overcooked. Makes 12 servings.

PUREE OF CLAM SOUP

- 50 clams, shelled
- 3 cups clam juice
- 2 cups water
- 1/2 teaspoon black pepper
- Dash red pepper
- 1 small onion, chopped
- 1 bouquet potherbs
- 1/3 teaspoon celery seed
- 1 quart cream
- 1/2 teaspoon baking soda
- 1/4 cup cornstarch, dissolved in 1/4 cup water
- 1-1/2 teaspoons salt
- 1 egg yolk, beaten
- Parsley for garnish

(Continued on page 138)



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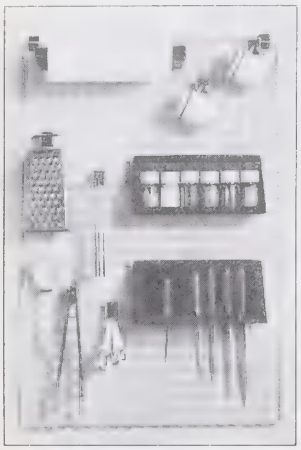
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KITCHEN GEAR

Spring cleaning is a breeze with special equipment and fresh herbal ideas that get you out of the house in a hurry

Editor DuPRÉ COCHRAN

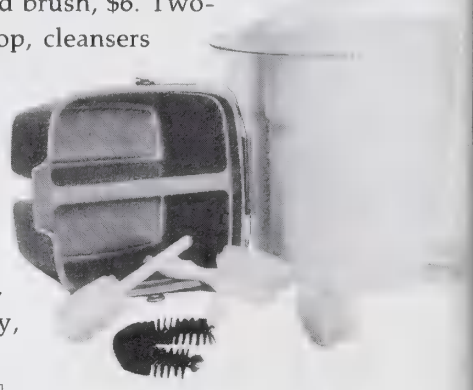
KITCHEN HANG UPS



Hung up over where to put your kitchen clutter? Heller's vinyl-coated steel grid systems are now packaged to help you organize kitchen, sewing or other work areas with little fuss. The 24-piece Kitchen Grid assortment ($40) includes 37½-by-25-inch white grid and 23 black plastic attachments: 20 assorted hooks, 1 paper towel holder and 2 new shelves that double as spice racks or knife holders. Also new—open-ended stacking baskets that nest when not in use. In two sizes and six colors for vegetables, kitchen linens, tools.

BRUSHING UP

Select the right tools for the right job, like these brushes from Sparta Brush that do special tasks for you: the food processor brush kit (includes 3 small tube and blade brushes not shown), $10.95; pot scrubber, $7.50; urn brush, $4; and hand brush, $6. Two-sided pail totes mop, cleansers and water in one hand, $9.75. Step-on can by Rubbermaid has removable bucket, $38, at Turpan Sanders, 386 W. Broadway, NYC 10012.





BACKPACK VAC

Eureka! That big-vacuum company now has a lightweight, 4½-pound hand vac with a full line of attachments, a 15-foot power cord and shoulder sling for easy traveling. Unit with upholstery nozzle, dusting brush, crevice tool, $69.95.

LAVENDER—A NATURAL CLEANER

Lavender-oil drops added to rinse cycles freshen laundry and are a fragrant antiseptic for tiles, sinks and floors. Fresh lavender leaves beneath carpeting add fragrance when crushed and guard against moths. These ideas from St. Rémy.

A CLEANER MICROWAVE

Keep your microwave clean: To loosen spatters, remove odors, boil 2T lemon juice in one cup water for several minutes—a tip from the Microwave Cooking Center, Campbell Soups Inc.■

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Continued from page 34

Nola, for the feeling of New Orleans in the 1800s, and The Knave of Hearts for what I'm assured is first-rate cooking.

Lunch that Saturday afternoon was at the midtown Bookbinder's; (the other is at Penn's Landing along the Delaware). It's fresh seafood to order. Lobster, shrimp, crab, oysters, clams, fish of every description. I especially enjoyed a Philadelphia classic Snapper Soup with which a cruet of sherry was served for flavor.

Our walking tour of midtown Philadelphia: On Walnut Street we had a look at Eberth & Smith-Durham, a flower shop as elegant as any I've seen anywhere, where there are also fabrics on the bolt, Oulivado to be exact, Provençal cotton prints in an understated, more muted palette than we've previously seen. Two more remarkable places: The Commissary and The Market at The Commissary. The first is a gourmet cafeteria with a small wine bar and the second is a source for all the goodies you've eaten in the Commissary: imported mustards, flavored vinegars and cooking oils, jams, jellies, spices and fresh produce beautifully arranged to maximize its color. Buckets of tall blue and white iris stood by the doorway, cheering everyone who enters. At

> Saturday morning hunt for bargains—at the Ninth Street Market. The feeling is 19th-century and a must.

Bread & Company, a treat like no other: an ingenious horseshoe-shaped puff pastry covered with large sugar crystals and filled with raspberry conserve—a "framboise." For 95¢. The best! Then, Bon Appétit, a cooking store in love with hand-painted tiles. Order them for trivets, or countertops, or backsplashes, or spoon rests. Descamps' windows were decked in the soft pastel-hued bed linens it's famous for; Toby Lerner's had beautiful, understated clothes; Caldwell's had a fascinating collection of antique clocks; and since I'd never seen Wanamaker's, I was most impressed by the strength and majesty of that magnificent bronze eagle in the Main Hall. By late afternoon we were exhausted so we ended our walk with tea in the lobby of the Bellevue Stratford Hotel—generous slices of cake, scones and tea breads accompanied our order. A very nice ending to the day.

Dinner at Deux Cheminées (Two Chimneys) was a delight. The restaurant, only two years old, has already garnered accolades. Mobil has given it four stars. The cooking is American and Continental in an old house with two fires burning brightly in the reception room. Beautiful portraits in the naive folk art style decorate the walls both up and downstairs. My dessert that evening was a creation of Philadelphia food expert, author and teacher Julie

(Continued on next page)

Miniature reproductions of early Ferry-Morse advertisements, suitable for framing.

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Beautiful full-color reprints of old Ferry-Morse posters make wonderful decorator items for any room. Now offered at a special low price with purchase of 6 Ferry-Morse garden seed packets. And you'll enjoy them as much as the beautiful flowers and delicious vegetables you'll grow from Ferry-Morse seed, America's top-selling brand. Look for these 5¾" x 8¾" poster reprints on sale now at Ferry-Morse seed displays in fine stores everywhere. ***Large posters also available:*** full-color, 12½" x 20" posters may be ordered by mailing 6 Ferry-Morse seed-packet tops plus $3 for any two posters or $5 for any four. Include name and address and mail to: Poster Offer, Ferry-Morse Seed Company, Box 500, Fulton, KY 42041.

FERRY-MORSE

Dannenbaum—an extraordinary confection of butter cream wrapped almost tortilla-style in chocolate and dressed in hot fudge sauce.

Sunday morning's tempo was more relaxed. We drove through Fairmont Park, whose 8,000 acres make it the largest municipal park in the world, out to the Main Line, that portion of Montomery County developed by the magnates of Philadelphia's history. Fieldstone houses give way to horse farms in a less than 20-minute ride from the heart of the city.

Sunday brunch at Downey's, brought straight from Dublin—lace curtains, soda bread and all. The music's live and the feeling inside very merry. Downey's is in Penn's Landing by the Delaware River. Then we got back into the car to investigate the second famous Philadelphia neighborhood, Chestnut Hill, where German and Quaker influences are felt the strongest. We toured Clivedon House, built in 1743 and maintained in beautiful condition. The Chestnut Hill area is large with winding lanes that open onto vistas of country clubs and a wonderful cricket club.

An early dinner at La Terrasse, cheek-by-jowl to the Law School of the University of Pennsylvania and superb in every way. A large greenhouse to the rear of the restaurant has been adapted for dining. It's filled with copper pots and ferns and flowing ferns. It's very comfortable and relaxed.

Now, what about the Liberty Bell, Independence Hall, Carter House and all that? It's great when you have time to stand in line for guided tours. And I think one enjoys that kind of activity when one has come specifically for it. But I also think there is much to be gained from simply walking through the shops and stores, the restaurants and hotels of a city to get its feeling.

From Art Deco to the building designs of Ben Franklin, the gamut of Philadelphia's style is exhibited on walking tours planned by the Foundation for Architecture

Philadelphia's Tricentennial begins this April and every facet of the city's history will be glittering for your pleasure. Why not take some of these suggestions along with the historical sightseeing you may want to do. Write the Philadelphia Convention and Visitors' Bureau for the "Century IV" packet that is crammed with specifics about what's-going-on-when. The Franklin Park Hotel will be finished in birthday time; it promises to be a major addition to the city's already efficient hotel constellation: The Barclay, The Bellevue Stratford, The Latham, The Warwick and the Holiday Inns of which there are four. Write: Philadelphia Convention and Visitors' Bureau, 1525 JFK Blvd., Philadelphia, PA 19102 (att: Public Relations Office).■



The European Blue Tit

by Peter Barrett

The internationally renowned wildlife artist creates an original sculptured bell.

Intricate sculpture in fine, hand-painted porcelain . . . at the very attractive price of $60.

Hand-decorated with pure 24 karat gold.
Sculptured life-size / Hand-painted
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The European Blue Tit' reflects all the beauty of two great traditions. Combining the intricacy of a hand-painted porcelain sculpture . . . and the lilting magic of an exquisite bell . . . to capture that miracle of nature known as a songbird.

Artist *Peter Barrett* has won international acclaim for his work . . . from the time of his first exhibition in London's famed Royal Academy to his recent commissions from the Royal Society for the Protection of Birds. Now, in this extraordinary sculptured bell, he has re-created nature's own richness of detail.

Here, the splendid little songbird clings to a japonica branch that's aburst with red blossoms. The individual barbs of his blue and yellow feathers—even the tiny joints of each leg and foot—are portrayed with exacting precision. Each blossom is a wonder in itself, with every one of its delicate petals and stamens superbly captured. And the graceful bell of snow-white porcelain is embellished with *pure 24 karat gold.*

Both songbird and setting are sculptured *life size.* Each sculptured bell will be individually handcrafted and hand-painted under the supervision of Franklin Porcelain in Japan—home of many of the world's most gifted porcelain craftsmen.

The European Blue Tit' is available only from Franklin Porcelain and will be issued in limited edition. A restriction of just *one* bell per person will be enforced, and the edition will be *permanently closed* at the end of this year. Then, the porcelain molds will be *broken.*

To endow your home with a work of singular beauty . . . and acquire a future heirloom for your family . . . you need only return the accompanying application. Please note the expiration date it bears—*April 30, 1982.* To be valid, it must be received with a postmark no later than April 30, 1982.



Shown smaller than actual size. The sculptured bell stands approximately 5 inches tall.

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RESERVATION APPLICATION

The European Blue Tit

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Please accept my reservation for *'The European Blue Tit'* by Peter Barrett. This original sculptured bell will be handcrafted for me in the finest hand-painted porcelain.

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FISH HOUSE RECIPES

Continued from page 128

☐ Using meat grinder cut clams to a medium-coarse consistency. Place clams in 3-quart double boiler. Strain clam juice through cheesecloth, measure it, and add water to make 5 cups total. Add chopped clams, black and red peppers, onion, potherbs and celery seed, and simmer 1 hour.

☐ In large pot, heat cream. Stir baking soda into clam broth, and add clam mixture to cream. Add cornstarch mixed with cold water, stirring it into clam mixture. Cook 20 minutes over low heat, continuing to stir. Add salt.

☐ Just before serving, add 2 tablespoons of soup to egg yolk, stirring to prevent curdling. Add egg mixture to puree, stirring vigorously. Pour soup into large tureen and garnish with parsley. Makes 10 servings. ■

PHILADELPHIA PICNIC

Continued from page 120

CRAB SALAD

- 2 pounds crab meat
- 3 tablespoons capers, drained and rinsed if packed in brine
- 1 teaspoon salt
- 6 drops Tabasco sauce
- 4 tablespoons finely chopped chives
- 1 cup sour cream
- 2 to 3 tablespoons dill, for garnish

☐ Clean crab carefully to remove shell and filament fragments. Combine all ingredients except dill; mix gently. Garnish with dill. (Salad may be made several hours in advance—keep chilled until serving.) Makes 8 servings.

EGGS LAMAZE

- 13 hard-boiled eggs
- 3/4 cup unsalted butter, softened
- 3 tablespoons tomato paste
- 1-1/2 teaspoons salt
- 6 drops Tabasco sauce

Sauce:

- 1-1/2 cups mayonnaise
- 1 cup chili sauce
- 1/4 cup India relish
- 1 hard-boiled egg, finely chopped
- 1 tablespoon finely chopped chives
- 1/2 pimento, finely chopped
- 1 tablespoon chopped parsley
- 1 tablespoon Dijon mustard
- 1 tablespoon A-1 sauce
- Salt and pepper to taste
- Dash of paprika
- Fresh parsley

☐ Shell eggs, reserving one for sauce. Slice remaining eggs in half lengthwise. Remove yolks, set whites aside. Pass yolks through seive or food processor.

☐ Mix remaining ingredients with yolks. Fill whites with yolk mixture (do not mound filling since eggs will be pre-

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GARDEN GUIDE

APRIL: Tend to the awakening garden; get your lawn in shape for summer

By KEN DRUSE

The spring-flowering bulbs make their debut: Daffodils and the tulips planted last fall (HB, Tulips for Spring, October '81, page 124) announce the arrival of spring and the beginning of the outdoor gardening season. At this time we concern ourselves with the awakening garden and the necessary tasks to get our part of the outdoors in order. ● Remove mulches from flower beds. ● Morning glory seeds can be sown soon. Nick seeds or soak overnight to hasten germination. Remember, morning glories prefer poor soil. ● Prune any dead canes from rose bushes, and feed roses now. ● Gladiolus corms can be planted as soon as soil warms. Plant four to six inches deep every ten days or so until mid-July to guarantee a succession of blooms (they bloom in about 90 days). ● Continue to sow garden peas every two weeks until June 1 to extend the harvesting season. ● Tomato and pepper seedlings that were started indoors last month can be moved to individual three-inch pots.



For the lushest lawn, reseed bare patches now.

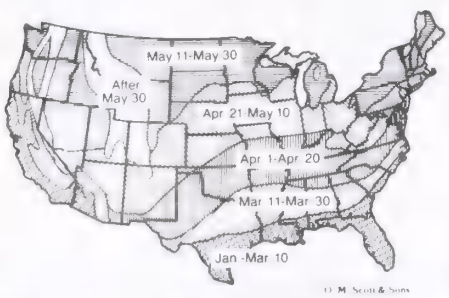
Spring lawn care leads the "must do" list. Gardeners are interested in low-maintenance lawn techniques. Grass, a durable and tenacious plant, is quite demanding when used for a lawn. There's watering, feeding, weeding and mowing. The lawn seed companies are aware of the needs of modern American homeowners. Researchers are experimenting with slower-growth varieties that require less mowing, and ones that do well in shade or stand up to burning sun and drought. Automatic watering devices are more popular than ever, and a trip to the garden center will reveal the latest systems. Some can be installed by the homeowner, and many of the new types are less expensive than their forerunners.

Ned Greene of the O.M. Scott & Sons Co. advises the use of fertilizer in early spring along with an application of a pre-emergence weed control. Crabgrass, the biggest lawn problem, is an annual that returns each year from seeds left by the previous year's plants, so the seeds have to be destroyed before they sprout in warm weather. The map below gives the best time to use the pre-emergent weed killers (available everywhere).

Last winter's extreme cold should not have been too damaging to lawns because the accompanying heavy snowfalls effectively insulated the roots. But if damage did occur, you will have to reseed some patches. For this or beefing up a thin lawn, follow these steps:

1. Mow the lawn to one inch high, and rake the clippings.

(Continued on page 145)



Use pre-emergent weed killers as indicated.



IRS TAX TIPS

For Single Taxpayers

If you maintained a home for a parent, child, or other relative, you may be able to file as Head of Household and pay less than filing as a single taxpayer.

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All prices are approximate.

DECORATING DIARY

● *Page 11:* **Blue Grotto sheets,** 65 percent polyester/35 percent cotton—Springs Mills Inc. (M), Consumer Products Div., 104 W. 40th St., New York 10018. **Fresh Violets boudoir pillow,** $32; **neckroll pillow,** $32—Peacock Alley Inc. (M), 162 Leslie St., Dallas 75207. For availability write, or phone (800) 527-9263. Photographed at: Blantyre, Lenox, MA 01240; (413) 637-3556. Open from May through December.

HB MARKETPLACE

● *Page 13:* **Wicker chairs**—White Horse Antiques (R), Montauk Highway, Quogue, NY 11959. **Napkinology**—Wolfman, Gold and Good Co. (R), 484 Broome St., New York 10013. **Wood servers,** 12 inches—Nan Duskin (R), 1729 Walnut St., Philadelphia 19103; Piccadilly Fair (R), 520 North Park Center, Dallas 75225; Henri Bendel (R) 10 W. 57th St., New York 10019. **Sponge mop** has rounded sponge with two mopping surfaces; scrub brush and sponge refill available—Turpan Sanders (R), 386 W. Broadway, New York 10012. **Rake** with lightweight aluminum tube handle—Gardener's Eden (R) (MO), 25 Huntington at Copley Square, Boston 02116. **Apron**—Ouises Table (R), 1724 Sunset Blvd., Houston 77105; A Little Bit of Country (R), 6900 N. May St., Oklahoma City 73116. **Asparagus plate**—Lee Bailey/Henri Bendel (R), 10 W. 57th St., New York 10019. **Baskets** and **rugs**—The Gazebo (R), 660 Madison Ave., New York 10021.

● *Page 15:* **Pots**—Lee Bailey/Henri Bendel (R), 10 W. 57th St., New York 10019. *Flowers* by Irving Penn available at most bookstores. **Amaryllis** and **narcissus**—Carlson/Kayla Design Assoc. (R), 115 W. 28th St. #2R, New York 10001. **Pitcher, basket with glasses**—Wolfman, Gold, and Good Co. (R), 484 Broome St., New York 10013. **Flasks**—La Malle (R), Back Bay Annex, Boston 02117; Malibu Art and Design (R), 3900 Cross Creek Rd., Malibu, CA 90265; Macy's (R), Herald Square, New York 10001. **Kites**—Go Fly A Kite (R), 1434 Third Ave., New York 10028. **Photo album and engagement book**—I Was Framed (M), 3786 S. Durango Ave., Los Angeles 90034; available at Bloomingdale's (R), 1000 Third Ave., New York 10022. D. Porthault, Inc. (R) 55 E. 57th St., New York 10022. **Shams in white and ecru**—The Naturalist (R) (MO), 1405 West 820 North, PO Box 1431, Provo, UT 84601. **Soap**—Gardener's Eden (R) (MO), 25 Huntington at Copley Square, Boston 02116; Henri Bendel (R), 10 W. 57th St., New York 10019.

● *Page 44:* **Owner**—Circle "S" Advertising Inc.; **Developer**—Clearview Properties Inc., subsidiary of Circle "S" Industries, 900 Ravenwood Dr., PO Box 1051, Selma, AL 36701. **Project Director**—Melissa L. Spann. **Architects**—Nicholas H. Holmes, Jr., FAIA, Jim H. Seay, Sr., AIA, NSPE. **Construction manager**—T. Nicol Lux; **Landscape design**—Sanford Chandler.

● *Page 49:* **Stove**—Vulcan Restaurant Ranges (M), Vulcan-Hart Corp., 3600 N. Pt. Blvd., Baltimore 21222. **Ceiling fan/lamp**—Hunter Fans, Division of Robbins & Myers Inc., 2500 Frisco Ave., PO Box 14775, Memphis 38114. **Maple butcher block table**—Dennings Plastic Tops (R), 2 NW 48th St., N. Miami 33142. **Towel**—Cleo Design (M), 9 W. 29th St., New York 10001.

GOLD

● *Pages 94 to 95:* **1. Dongbu** Settee, chair, covered in fabric by Isbell & Elliot Associates. Dongbu Furniture collection, $1,965; & Vice Versa (T), 979 Third Ave., New York 10022. **2. Imperia dinner plate** with 24-karat matte-gold border, five-piece place setting, $400—Hutschenreuther (M), 100 Shaw Rd., Branford, CT 06471. **3. Phone,** #1640/1, $650—A & S Olive (T), 225 Fifth Ave., New York 10010; available at Camalier & Buckley (R), 1141 Connecticut Ave. NW, Washington, DC 20036. **4. Tray,** BG 3778, 12 by 18 inches, $48.50; **porcelain demitasse set,** BG#3779 with 22-karat gold band, six cups, $27.50 ppd.; **spoons,** BG#2028, $40.95 ppd.—Barbara George collection (R), Box 2156, Edison, NJ 08837. **Mesh**—Cambridge Wire Cloth Co. (R), PO Box 399, Goodwill Rd., Cambridge, MD 21613. **5. Ecru note cards** with heart, 8 cards and envelopes in box, $5—Fante (M), 104 E. 25th St., New York 10010, at stationery stores. **Vinyl**—Craig Fabrics (T), 979 Third Ave., New York 10022. **6. Siesta Stripe,** #3920-55, 98 percent silk, 2 percent metallic—& Vice Versa (T), 979 Third Ave., New York 10022. **Piazza Stripe** with rain drops, handpainted raw silk—Craig Fabrics (T), 979 Third Ave., New York 10022. **7. Cup/saucer,** $86; **covered sugar,** $190; **covered vegetable,** $492—Ginori (R), 711 Fifth Ave., New York 10022. **8. Highballs,** four—$25; **low balls,** four, $20—Salvato Designs ( ), 529 Madison St., New Orleans 70116. **9. Georges IV faucet and handles,** #K6811—Kohler (M), Kohler, WI 53044. **10. Race Track frame,** B1671, 5 by 5 inches, $65—A & S Olive (T), 225 Fifth Ave., New York 10010; at G. Elter (R), 742 Madison Ave., New York 10021. **11. Clock,** #33F-1373-97 with roman figures, white dial, quartz movement, made in Switzerland, $775—Gubelin (M), 745 Fifth Ave., New York 10151. **Vase,** #269-118, 6¼ inches high *(foreground)*, $150; **vase,** #269-113, 7¼ inches high *(background)*, $200—The Elements Gallery (R), 776 Madison Ave., New York 10021. **13.** Over-edge **gold fluted bowl,** #OE4D14, $776; fittings, #1030, $1,650—Sherle Wagner International (M), 60 E. 57th St., New York 10022.

● *Pages 96 and 97:* **Porcelain plates,** crystal and flatware—Tiffany & Co., 727 Fifth Ave., New York 10022.

LUXURY LINENS

● *Pages 98 and 99:* **Designer**—Barbara Ostrom, Hopper Farm Rd; Upper Saddle River, NJ 07458. **Christine sheets,** a Demery Design, 60 percent cotton/40 percent Fortrel polyester: **full,** $12.95; **queen,** $17.95; **set of shams,** $25; **pillowcases** per pair, $10; **full/queen comforter,** $100—Cannon Mills (M), 1271 Sixth Ave., New York 10019. Sealy Posturepedic (M), Sealy Inc., 470 Merchandise Mart Chicago 60654. **Wall fabric** and **lavender/white stripe lining fabric,** both 50 percent Fortrel polyester/50 percent cotton—Dan River Inc. (M), 111 W. 40th St., New York 10018. **Fortrel polyester**—Celanese Fibers Marketing Co. (M), 1211 Sixth Ave., New York 10036. **Striated painting technique on walls**—Restoration Painters, 75 First Ave., Harrington Park, NJ 07640. **Hangings**—Sheraton Shop (R), 307 E. 53rd St., New York 10022. **Canopy bed,** #10-7003 in Cloister Finish—Henredon (M), PO Box 70, Morganton, NC 28655. **Wicker chaise,** $975; **table,** $325; **antique pillows,** $65-$395—The Wicker Garden (R), 1318 Madison Ave., New York 10028. **Mohair throw,** $95—Antartex (R), 903 Madison Ave., New York 10021. **Crackle glaze ceramic lamp,** $150—Limited Editions (T), 253 E. 72nd St., New York 10021. **Antique cosmetic jars and bottles** of crystal and sterling—Fortunoff (R), 681 Fifth Ave., New York 10022. Assorted **antique vases and bowls,** floral prints—Ages Past Antiques (R), 1030 Lexington Ave., New York 10021. **Fireplace fender**—Danny Alessandro Ltd. (R), 1156 Second Ave., New York 10021. **Floor stencil**—Michael Murdolo, 154 Morris Ave., Summit, NJ 07901.

● *Pages 100 and 101:* **Designer**—Bedroom and atrium by Renee Leonard ASID, 200 E. 62nd St., New York 10021. **Romantic Lace sheets and cases** in white only: **full flat sheet,** $28; **pillowcases,** $25 each. **Limerick Lace night spread: full,** $65; **queen,** $80. **pillow shams,** $36 each; **breakfast pillow,** $43 from The Ireland I Love collection, 50 percent cotton/50 percent polyester, no-iron percale available in white and champagne—Fieldcrest Mills (M), 60 W. 40th St., New York 10018. **Curtains,** #44718—D. Kwitman & Son Inc. (M), 130 Fifth Ave., New York 10003; at B. Altman & Co. (R), Fifth Ave. at 34th St., New York 10016; Bloomingdale's (R), 1000 Third Ave., New York 10022. **Antique lace pillows and tablecloth**—Eggs & Tricity (T), 979 Third Ave., New York 10022. **Portuguese needlepoint rug**—Stark Carpet Corp. (T), 979 Third Ave., New York 10022. **Wrought-iron bed**—Howard Kaplan (R), 35 E. 10th St., New York 10003. **Chairs and coffee table**—David Barrett (T), 979 Third Ave., New York 10022. **Fabric on chairs**—Manuel Canovas (T), 979 Third Ave., New York 10022. **Wall-to-wall carpeting**—Esquire Carpet (T), 136 E. 57th St., New York 10022. **Beveled window glass**—Beveled Glass Industries (T), 979 Third Ave., New York 10022. **Café table**—Howard Kaplan (R), 35 E. 10th St., New York 10003. **Wicker chairs**—Anne Morris Antiques (R), 239 E. 60th St., New York 10021. **Floor tile**—Country Floors (R), 300 E. 61st St., New York 10021. **Overhead lighting**—LCS (T), 1059 Third Ave., New York 10021.

● *Page 102:* **Garden Provencal** collection, 50 percent cotton/50 percent dacron polyester, **full/queen quilted comforter,** $94; **standard pillowcase,** $12 per pair; **full flat and fitted sheets,** $17 each; **full bed ruffle,** $37—Martex, West Point-Pepperell (M), 1221 Sixth Ave., New York 10019. Restonic OrthoTonic (M), Restonic Corporation, 101 NW Dr., Chicago 60606.

● *Page 103:* Queen's Damask from the Atelier Martex collection, 50 percent combed cotton/50 percent dacron polyester: **full/queen comforter,** $129; **full fitted and flat sheet,** $29 each; **standard pillowcase,** $25 per pair; **full petticoat,** $79; **boutique breakfast pillow,** $34—Atelier Martex, West Point-Pepperell (M), 1221 Sixth Ave., New York 10019.

● *Page 104:* **Designer**—Ann LeConey, 755 Park Ave., New York 10021. **Sheets,** CottonCale Parfaits—J.P. Stevens (M), 1185 Sixth Ave., New York 10009. Spring Air Back Supporter Mattress (M), Spring Air Co., 20 N. Wacker Dr., Chicago 60606. **Antique quilt,** $750—Thomas K. Woodard (R), 835 Madison Ave., New York 10021. **Flowers and tree**—Renny (R), 251 E. 62nd St., New York 10021.

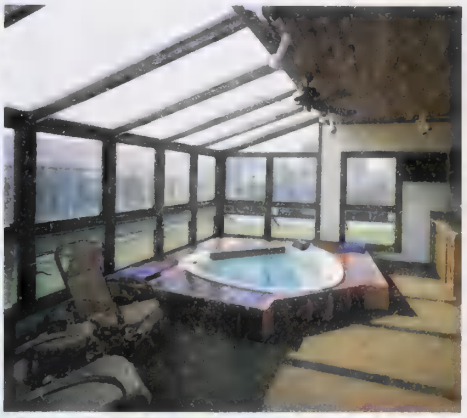
● *Page 105:* **Sanford Court sheets** by Laura Ashley: **top and bottom full-size sheets,** $23 each; **standard cases,** $21 per pair; **sham,** $33; **full/queen comforter,** $120; **dust ruffle** (full size), $55. Also: **shower curtain,** $55; **Priscilla curtains,** $75 per pair; **tablecloth ensemble,** 70 inches round and 30 inches square, $45 per set; **full duvet cover,** $90; **decorative bed pillows,** $22 each—all by Laura Ashley for Burlington Mills (M), 1345 Sixth Ave., New York 10009. **Twig chairs** by Laura Ashley. All available in April at retail stores and the following Laura Ashley Inc. shops: 714 Madison Ave., New York 10021; The Galleria, Ft. Lauderdale, FL 33304; Watertower Pl., Chicago 60611; 1827 Union St., San Francisco 94123. **Flowers**—Flowers on the Square (R), 399 Bleecker St., New York 10014.

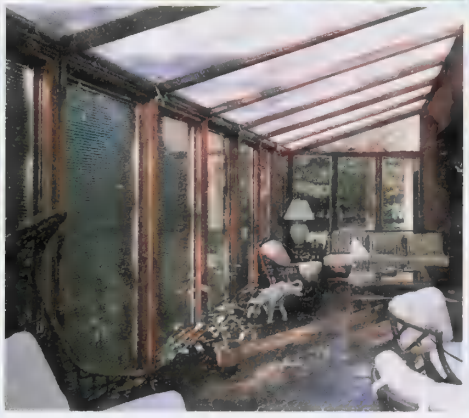
● *Page 106 (clockwise from bottom left):* **Paisley Orchids print** by Leonard Fisher for Panache II collection, polyester/cotton: **full flat sheet,** $16; **fitted,** $15; **standard cases,** $14 per pair; **sham,** $25; **full/queen comforter,** $115—Wamsutta (M), 111 W. 40th St., New York 10018. **Elise floral,** 100 percent cotton reverses to geometric floral, **sham with scalloped edge,** $50 each—Peacock Alley Inc. (M), 162 Leslie St., Dallas 75207. For information on availability call (800) 527-9263. **Silk Diamante lavender print: full sheet set,** $1,000; **king-size cases,** $310 per pair; **standard cases,** $240 per pair, no comforter—T & J Vestor (R) (M), 8648 Sunset Blvd., Los Angeles 90069. **Elise boudoir pillow** in reverse print, 100 percent cotton, $40—Peacock Alley Inc. (M), 162 Leslie St., Dallas 75207. For information on availability call (800) 527-9263. **Tuileries print** by Pierre Cardin, 70 percent polyester/30 percent cotton: **full flat sheet** $17; **fitted,** $17; **standard**

(Continued on page 172)

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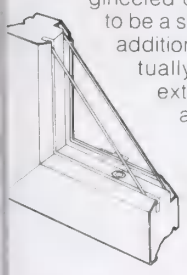



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GARDEN GUIDE

Continued from page 141

2. Scratch the soil surface about a half-inch deep with an iron rake.

3. Using a spreader, apply the correct seed mixture for your location (full sun, shade, etc.). Follow the manufacturer's recommended rates of application.

4. Follow with a spreading of a high-phosphorus fertilizer, formulated for seedlings.

5. The soil *must* be kept moist but not flooded until the seedlings are about an inch high.

6. Continue to mow grass short for four to six weeks; then set the mower blades to their normal height—about two inches. In late spring feed with a normal lawn fertilizer, and apply a broadleaf weed control (for dandelions and the like).

Lawn Care is a quarterly magazine, available free to House Beautiful readers. Flower and vegetable gardening advice is included along with the latest in lawn-care information. For your subscription, write to Scott's Lawn Care Subscriptions, Dept. HB, Marysville, OH 43041.■

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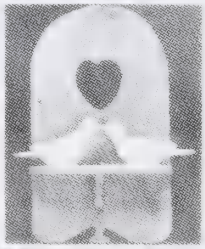
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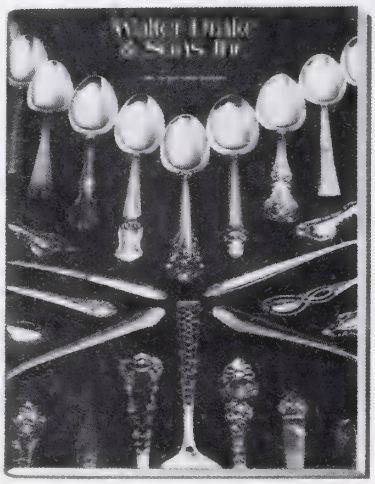
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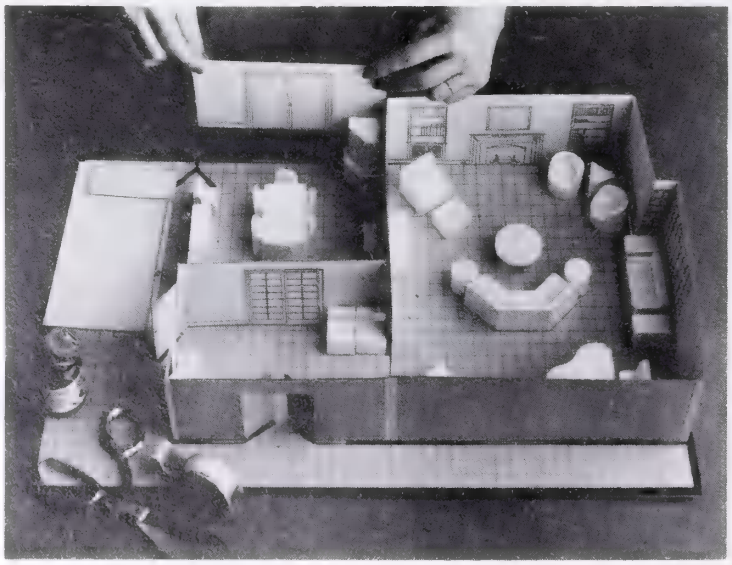
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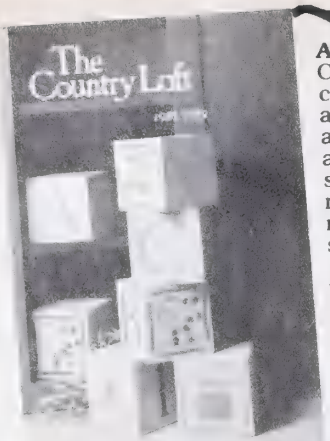
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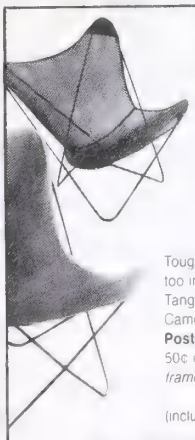


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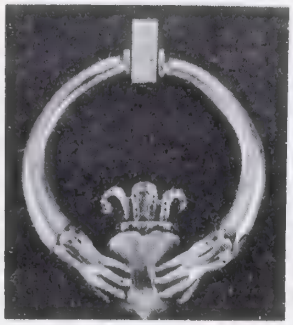
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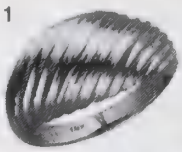
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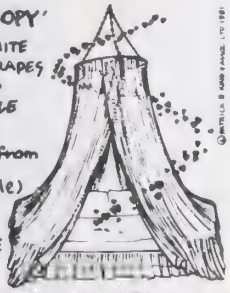
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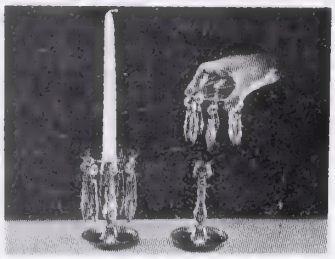


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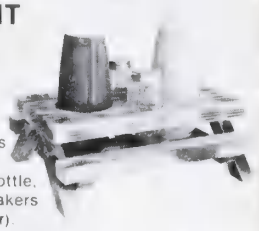
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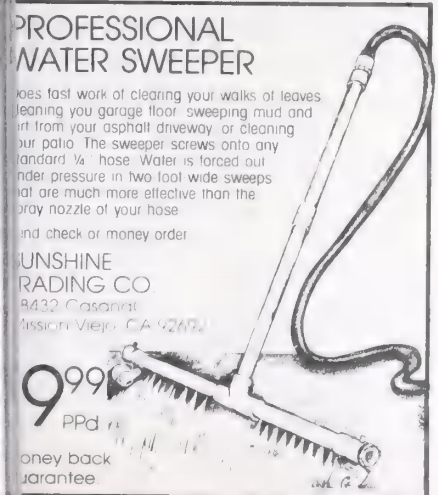
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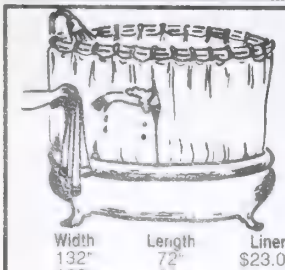
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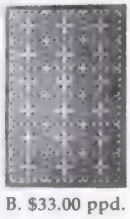
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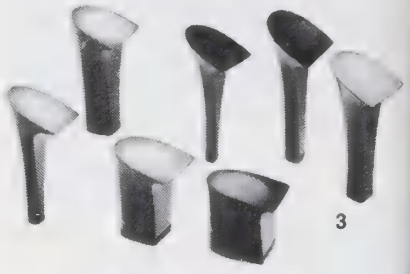
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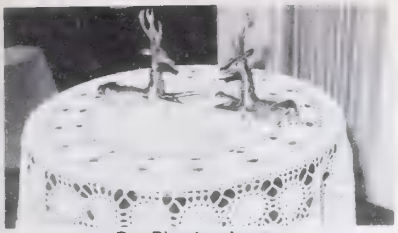
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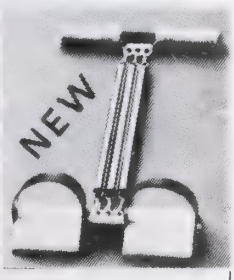
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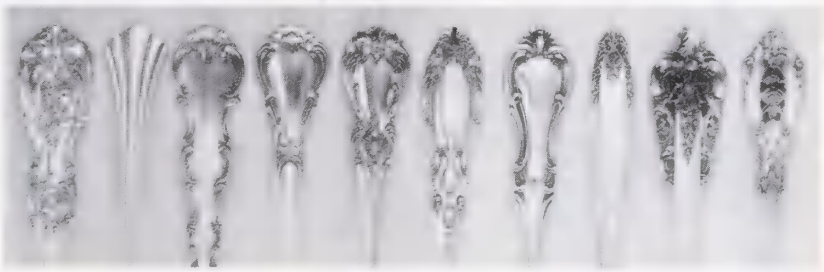
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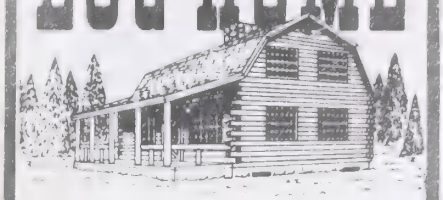


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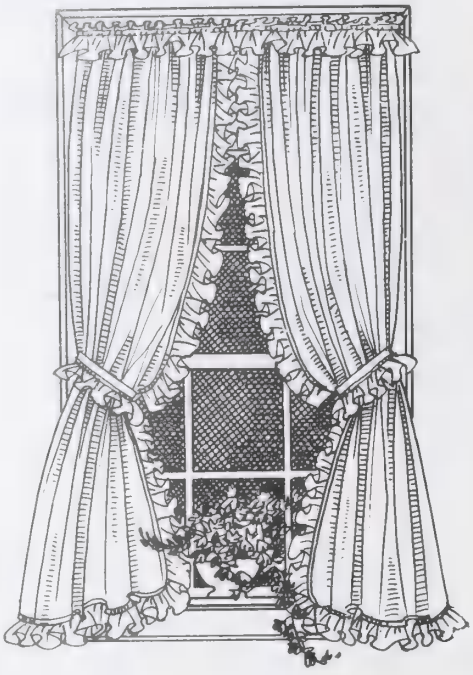
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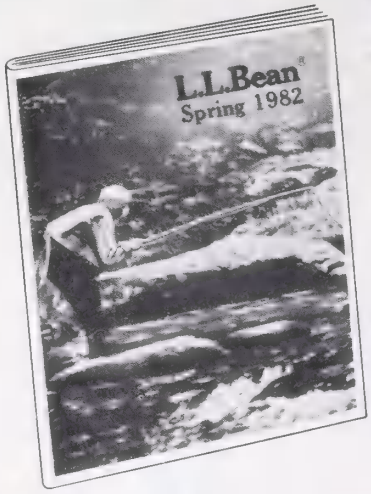


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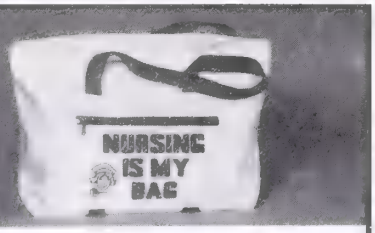
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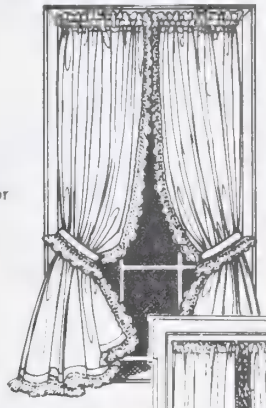
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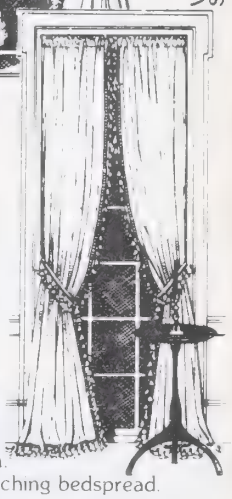
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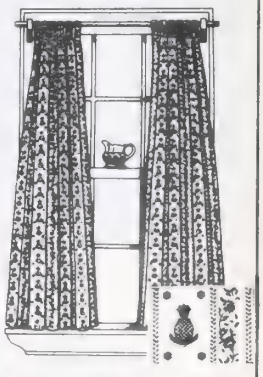


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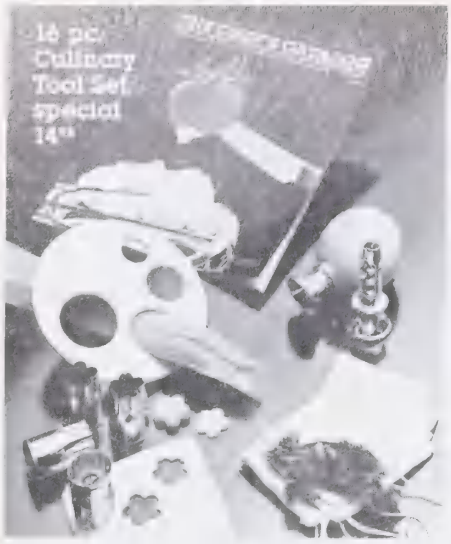
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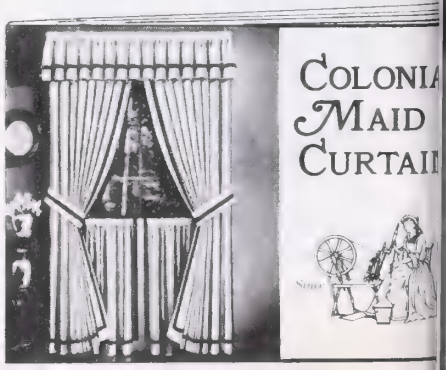


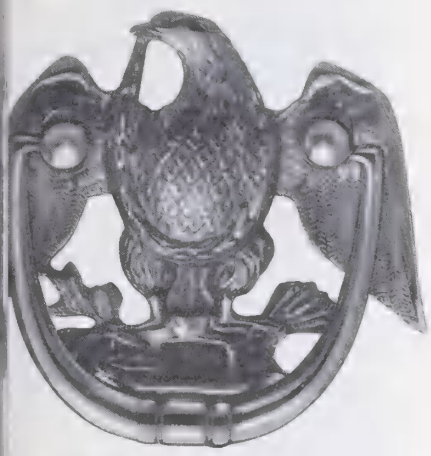
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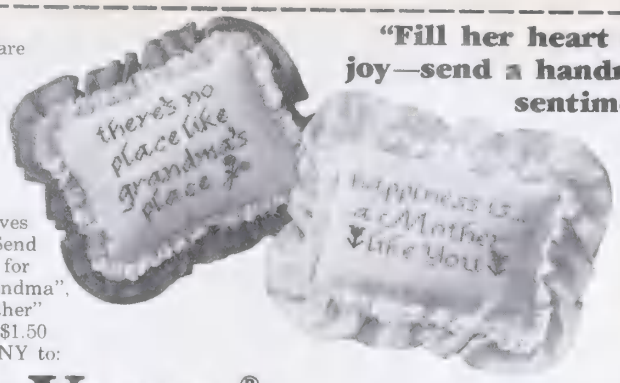


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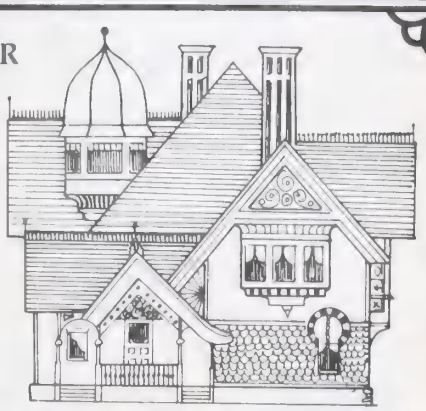
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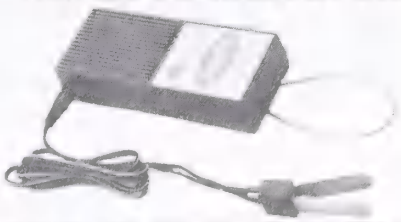
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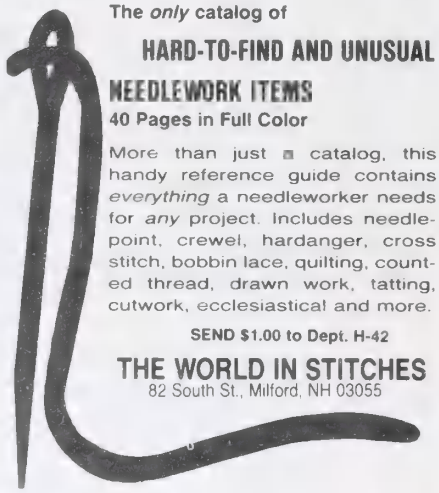
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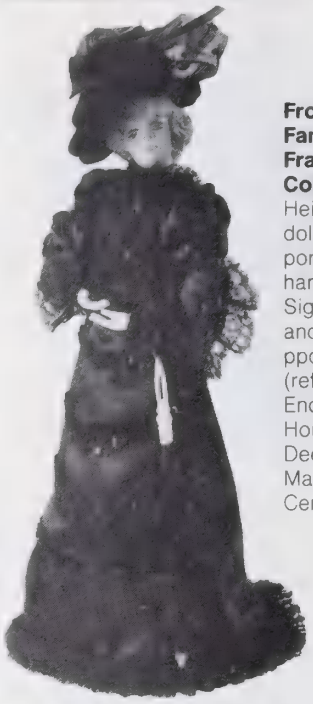
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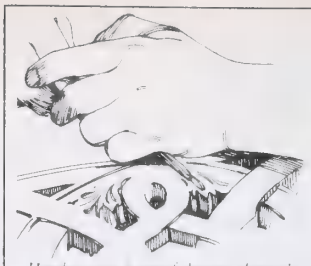
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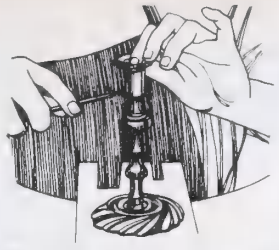
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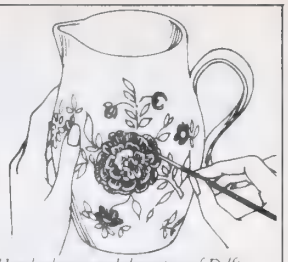




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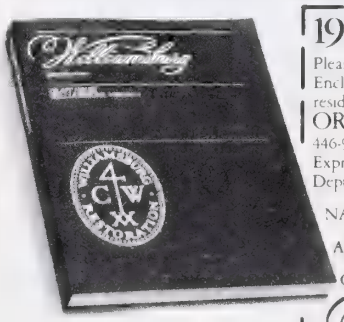
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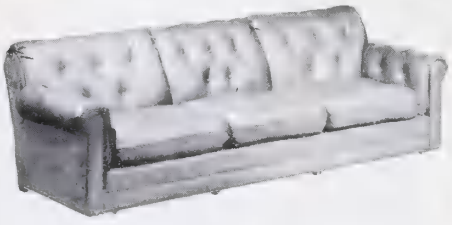
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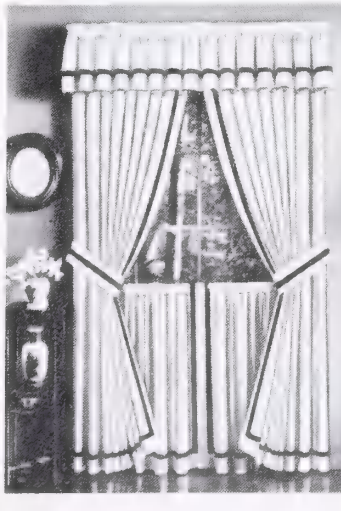
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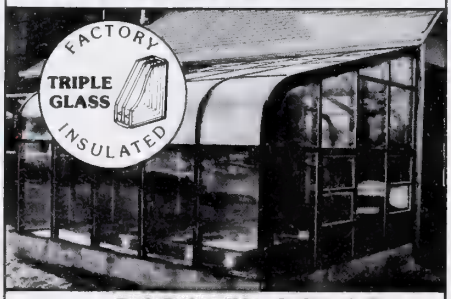
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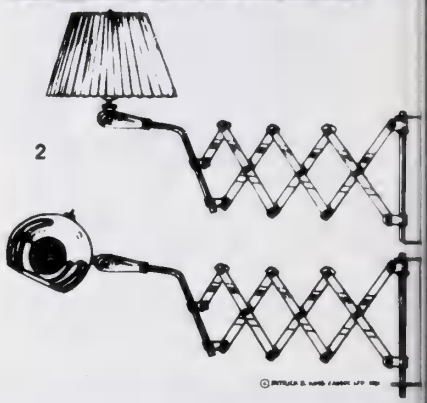
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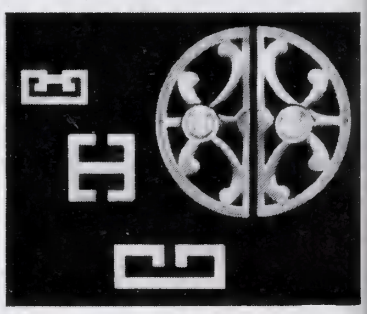
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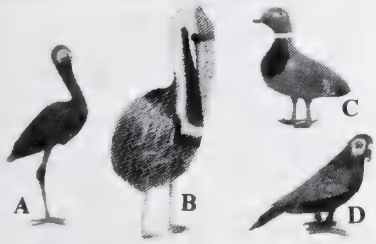
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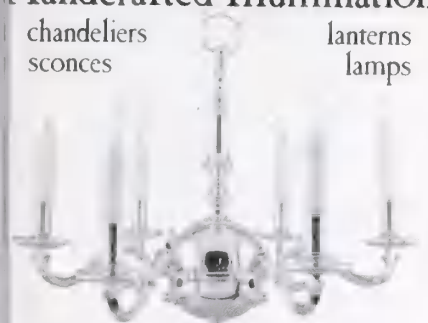
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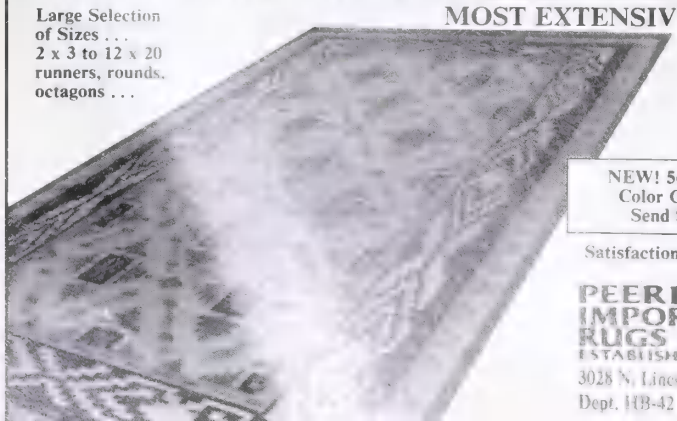
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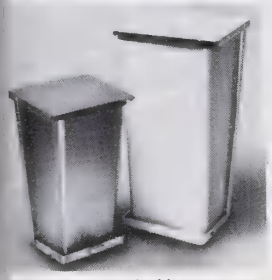


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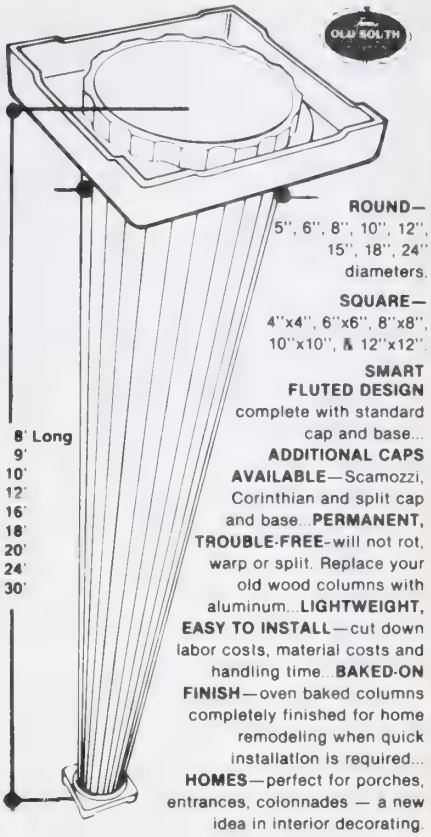
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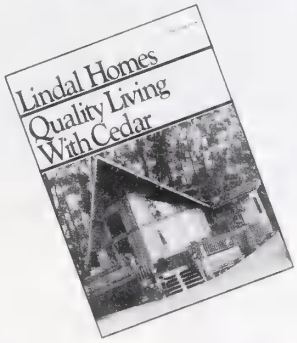
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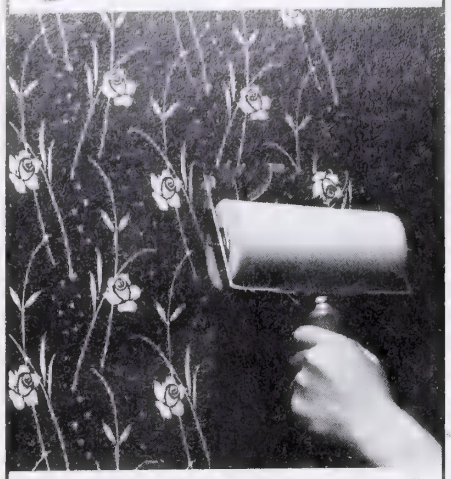
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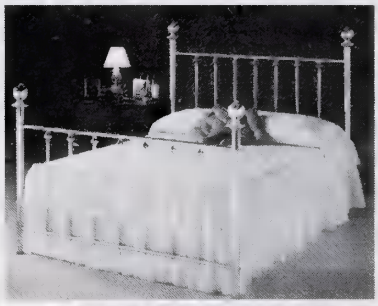
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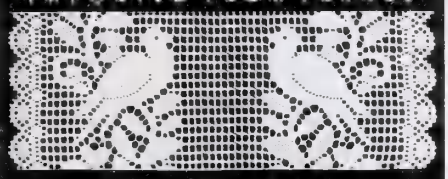
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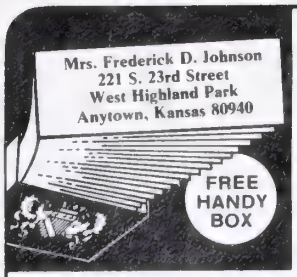


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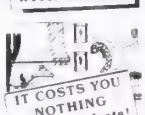


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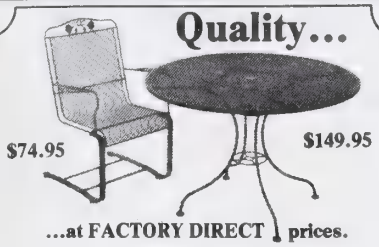
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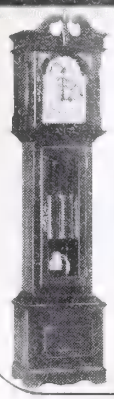


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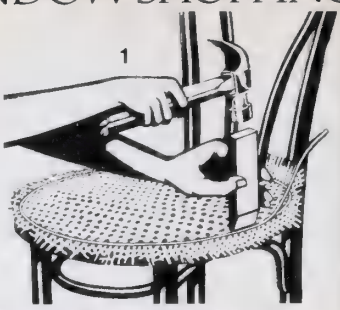


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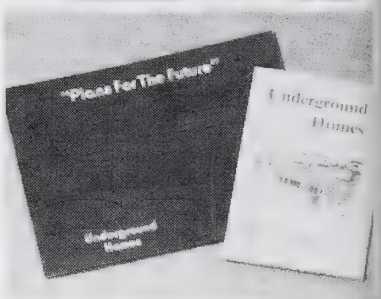
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1



2



3



4

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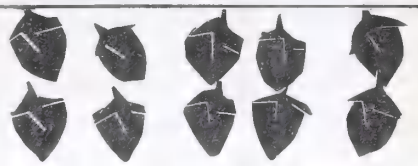
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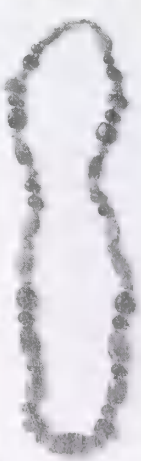
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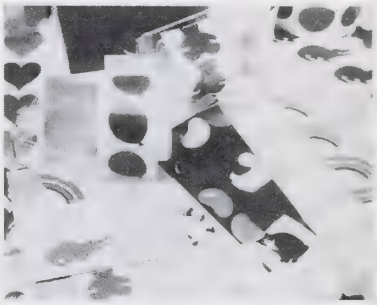
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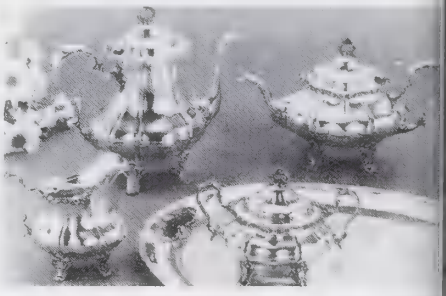
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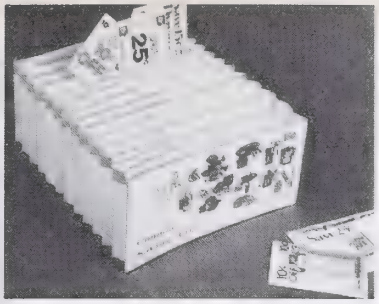
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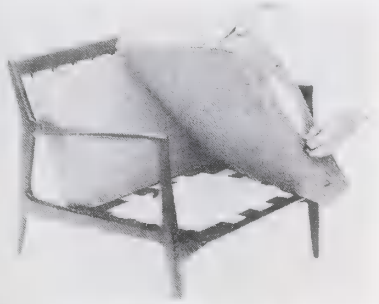
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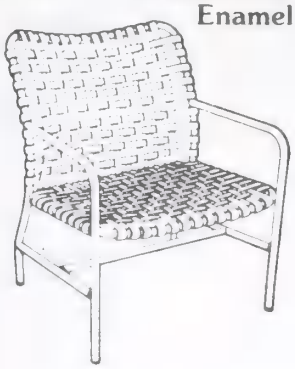


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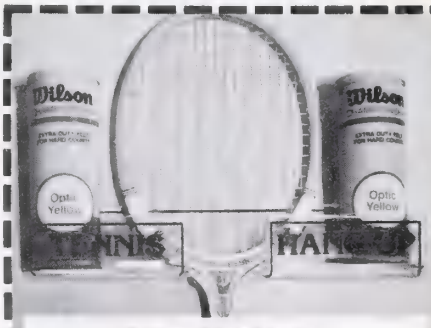
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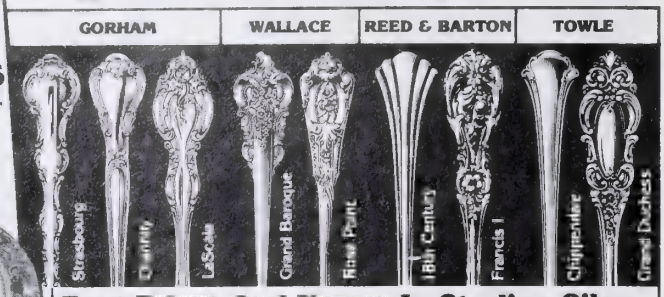


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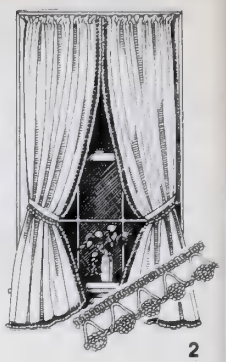
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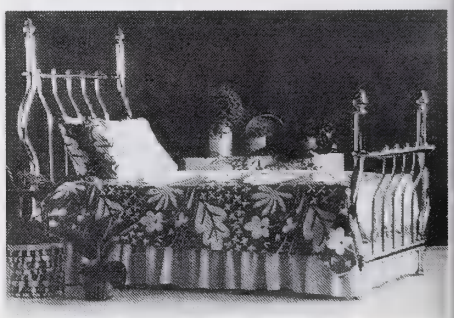


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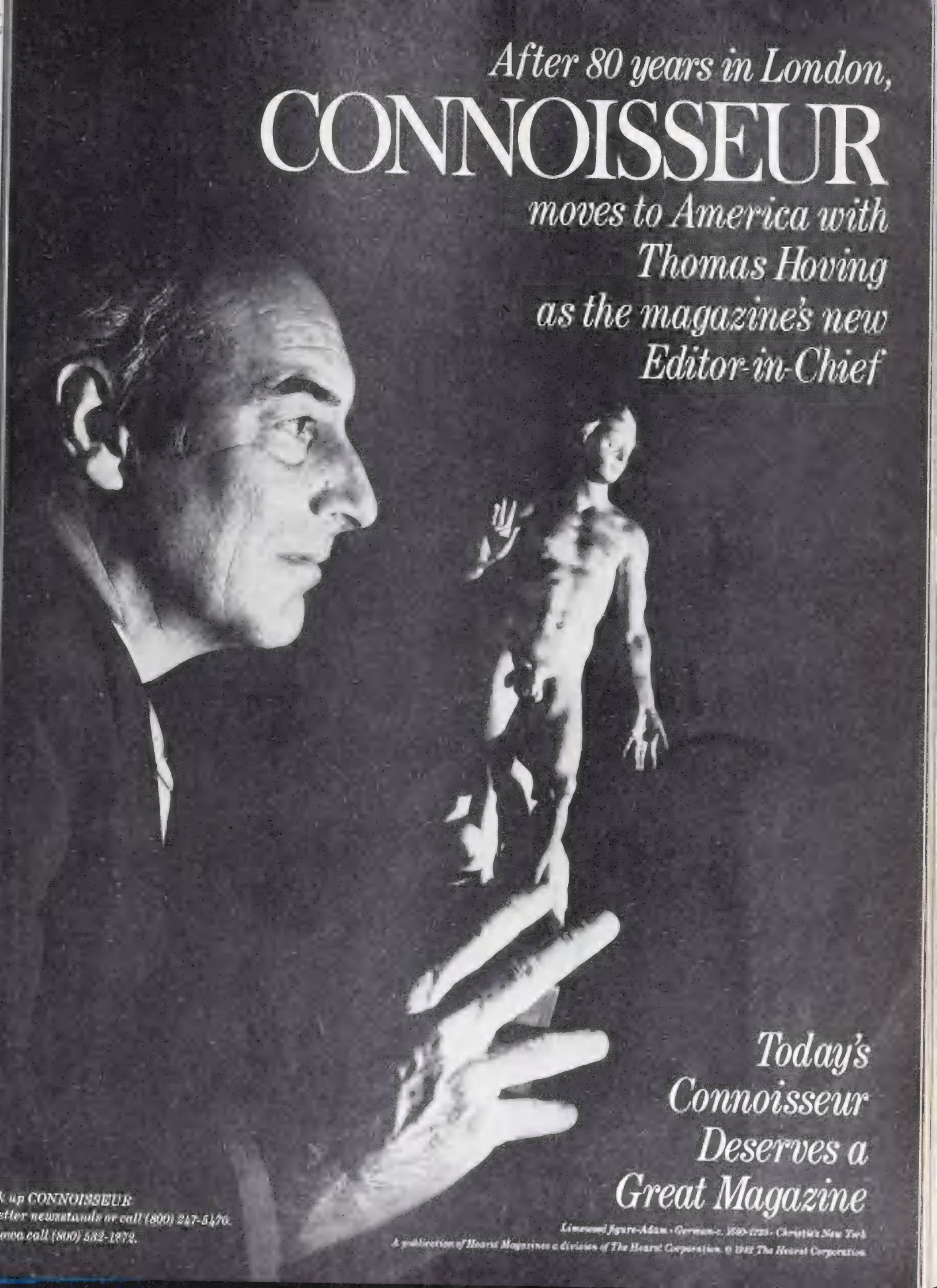


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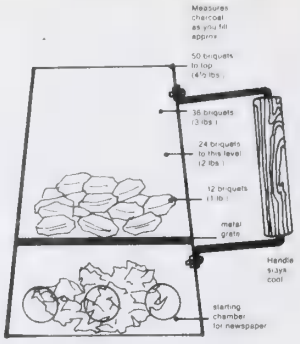
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TOOLS FOR LIVING

EASY EMBERS



The biggest hassle with charcoal cooking is getting the charcoal lit. To keep frustration levels among outdoor chefs manageable, a whole line of charcoal-starter fluids has come onto the market. But they are expensive, and it seems absurd to use a petroleum-base product in this era of short supply when it's far quicker, safer and tastier to fire your coals with Easy Embers charcoal lighter. Using a fireplace-like draft and newspaper, Easy Embers will ignite 4½ lb. of charcoal—enough to fill a large Weber kettle grill—in less than 10 min. You simply light one or two balled sheets of newspaper stuffed in the base of the heavy-gauge steel cylinder. The intense flames will ignite the charcoal briquets, placed on a steel grate just above the coals. When the briquets are fully ignited, simply pour them out of the container into your grill. Easy Embers is entirely safe to use. The grate is securely fastened to the cylinder so there's no danger of it falling out and burning the cook. The easy-to-grasp wooden handle doesn't even get warm. And because no fluids are used, there's no chance of lighter fluid flare-up. It works every time, in any weather and is available from us for just **$14.00** ($2.95) #A288. Outdoor chefs will love the sure-fire advantages of Easy Embers.

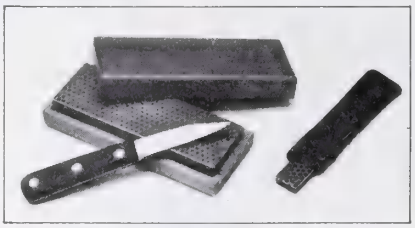
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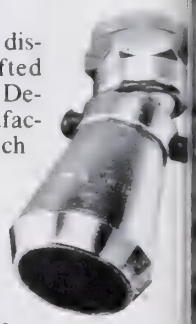
If you are going off to cut wood, you need a chain saw, gasoline, oil, gloves, goggles, a spare chain and a file for touch-up sharpening, wedges, maybe a splitting maul, and so on. Most other jobs—from housecleaning to gardening to home repair—are the same insofar as they require a basic complement of tools that you need to carry right with you. But how? With this heavy-duty Canadian-made Multi-Tote. The Multi-Tote is made of aluminum and corrosion-resistant high-impact plastic to withstand years of hard use. The top tray measures 10″x12½″x3½″ deep, with a weatherproof drawer underneath to protect small or fragile things. An adjustable clip on the handle assembly helps to support long-handled tools like axes. The Multi-Tote can be used to store frequently used things (like hobby materials) or as a portable tool chest, with different contents according to the job. The Multi-Totes cost **$20.00** ($2.95) #A445.

DIAMONDS ARE FOREVER

Most sharpening stones—natural or manmade—wear down with use, putting a bow in the stone that complicates the matter of getting a fine edge until it's altogether impossible. These stones are also breakable and messy to use, since they need an oil bath on the surface to carry away the fines. But spend a bit more money in the beginning, and you can get a diamond-faced whetstone that is faster and easier to use and will last indefinitely. The diamond whetstone is made of perforated steel on a plastic base with diamond dust embedded in a nickel surface. It's abrasive enough to sharpen carbide, a material most stones cannot touch. All the diamond stone needs is a sprinkle of water. We used ours on a chipped chisel blade we thought would need regrinding. It sharpened right up beautifully. The diamond whetstone pocket model (4⅓″ x ⅞″ x ¼″) with leather case costs **$18.00** ($2.95) #A338. A wood-cased bench model (6″ x 2″ x ¾″) costs **$36.00** ($3.95) #A339.



SAVINGS IN THE SHOWER



Tools For Living has discovered a finely crafted shower head called the Deluxe Fuel Saver manufactured by Con-Serv, which cuts the use of water—*hot water*—in the shower from 5 or 8 to 2.45 gallons per minute. And using less hot water also means saving the cost of heating more water. Remember, heating water throughout the year is second only to the cost of heating the house. With the conventional shower head, the average family of four uses 300 to 400 gals. of water—much of it heated—every day. According to U.S. Department of Energy figures, with the Deluxe Fuel Saver that same family uses 70% less water in the shower and realizes a savings of between $150 and $350 depending on the utility rates. Con-Serv designed the new Deluxe Fuel Saver without compromising comfort or high quality. Although the amount of water is significantly reduced, it is aerated and accelerated—utilizing the Venturi principle—for an invigorating shower. It delivers a comfortable yet forceful spray—forceful enough to quickly rinse shampoo suds out of a long mane of hair. The Deluxe Fuel Saver also offers a "trickle valve" that allows you to stop water flow while soaping up. Made of chrome-plated solid brass, the Deluxe Fuel Saver is accompanied by a one-year limited warranty. It installs easily over the standard ½″ shower head arm with pliers or a wrench—no plumber is needed. We offer the Con-Serv Deluxe Fuel Saver for **$16.00** ($2.95) #A351.

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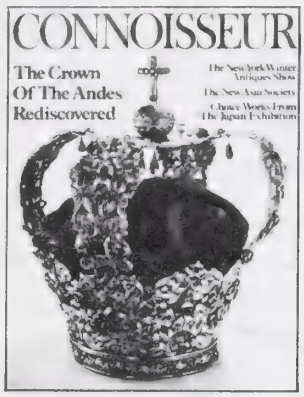


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PRODUCT INFORMATION

Continued from page 142

cases, $14 per pair; **sham,** $28 each; **full/queen comforter,** $110—Burlington (M), 1345 Sixth Ave., New York 10028. **Pergola pillow,** 15 inches square, 100 percent cotton, $30—T & J Vestor (R) (M), 6848 Sunset Blvd., Los Angeles 90069. **Blue Silk Sateen pillow** with ruffle: **full top sheet,** $990; **bottom sheet,** $740; **sham,** $215 each; **down comforter with ruffle,** $2,670—Pratesi (R), 829 Madison Ave., New York 10021. **Boudoir silk pillow with embroidered edge,** style #0029; **case,** $176—Pratesi (R), 829 Madison Ave., New York 10021. **Pink embroidered voile cotton sheets,** Carnac II collection: **full top sheet,** $875; **bottom sheet,** $182 (plain white); **sham,** $335 each; no comforter—D. Porthault (R), 57 E. 57th St., New York 10021. **Peach case,** 100 percent no-iron Cotton-Cale in six solid colors by Utica—J.P. Stevens (M), 1185 Sixth Ave., New York 10009. **Raso Unito with grape-colored edge:** 100 percent cotton; **full-size set,** $380; **standard cases,** $55 each; **full/queen comforter,** $430—T & J Vestor (R) (M), 8648 Sunset Blvd., Los Angeles 90069.

● *Page 107 (left to right):* **Wedding Wreath, Royal Family collection,** 86 percent cotton/14 percent polyester: **bath size,** $12.50; **hand,** $7.50; **washcloth,** $3—Cannon Mills (M), 1271 Sixth Ave., New York 10009. **Embroidered flowers,** 100 percent cotton: **bath,** $65; **bath sheet,** $130; **hand,** $35; **finger tip,** $15—Frette (R), 787 Madison Ave., New York 10021. **Battersea Rose,** the Atelier Martex collection, 100 percent white cotton velour: **bath,** $25; **hand,** $15; **washcloth,** $3—Atelier Martex, West Point-Pepperell (M), 1221 Sixth Ave., New York 10009. **Crochetted edge,** 100 percent cotton: **bath sheet,** $125; **bath,** $80; **hand,** $40—Frette (R), 787 Madison Ave., New York 10021. *Bottom:* **Pillows**—Eggs & Tricity (T), 979 Third Ave., New York 10022. **Armoire**—Antiques International (R), 53 E. 10th St., New York 10003.

A SPACE-ODYSSEY TOWN HOUSE

● *Pages 108 and 109:* **Architect**—Joe Valerio, Chrysalis Corp. Architects, 205 W. Highland, Milwaukee 53203. **Decorator**—Marge Davis, 310 Lake Shore Dr., Chicago 60657.

● *Pages 108 and 109:* Travertine **coffee table**—Cy Mann (T), 979 Third Ave., New York 10022; **accessories**—Raymor/Moreddi (M), 734 Grand Ave., Ridgefield, NJ 07657. **Fabric on sofa**—Camouflage Fabrics (M), 129 W. Ave. 34, Los Angeles 90031. **Fabric on chairs**—Design Tex (M), 56-08 37th Ave., Woodside, NY 11377. **Trees**—Fertile Delta (R), 2780 N. Lincoln, Chicago 60614.

● *Pages 110 and 111:* **Dhurrie rug**—Patterson, Flynn & Martin (T), 950 Third Ave., New York 10022. **Fabric on chairs**—Carleton V (T), 979 Third Ave., New York 10022. **Dining table**—Carmichael Designs (T), 1930 Raymond Dr., Northbrook, IL 60062. **Painting**—Karl Mann Associates (T), Merchandise Mart Plaza, Chicago 60654. **Rose Point silver place setting**—Wallace Silversmiths (M), 41 Madison Ave., New York 10010. **Crystal**—Waterford (M), 225 Fifth Ave., New York 10003. **Adriana china** by Royal Limoges—Cartier (R), Fifth Ave. and 52nd St., New York 10022. *Bottom left:* **Custom wall unit**—Hammerhead Design (T), 3830 N. Clark St., IL 60613. **Seating unit**—Classic Gallery (R), High Point, NC 27263. **Fabric on seating unit**—Architex (T), Room 1234-A, Merchandise Mart Plaza, Chicago 60654. **Custom fabrics on pillows**—Kirk-Brummel Assocs. (T), 979 Third Ave., New York 10022; Groundworks (T), 231 E. 58th St., New York 10022. **Lacquered tables**—Bratkovich Cabinetry (M), 1234 Sherman Ave., Evanston, IL 60202. **Accessories** and afghan—Karl Mann (T), 1611 Merchandise Mart, Chicago 60654. **Artwork**—Phyliss Needlman Gallery (R), 216 E. Ontario St., Chicago 60611. **Throughout:** Solarcool-Bronze Glass—Pittsburgh Plate Glass (M), 1 Gateway Center, Pittsburgh 15222. **Hardware**—Ironmonger (M), 446 N. Wells St., Chicago 60610. **Florist**—Dean/Frederick (R), 23 Walder Ave., Clarendon Hills, IL 60614.

KITCHEN OF THE MONTH

● *Pages 112 and 113:* **Custom-made cabinets**—St. Charles Manufacturing Co. (M), St. Charles, IL 60174. **Blue plastic laminate fronts on cabinets** and **Natural Oak plastic laminate on countertops**—Formica (M), Berdan Ave., Wayne, NJ 07470. Epicurean SOK 5903 **double-bowl sink** in white enamel—Kohler (M), Kohler, WI 53044. French door model EHB/191MK **refrigerator/freezer** in white; convertible **electric range/oven,** RHE 6760P; **dishwasher** SHU 904; **microwave oven** RJM 7800—Whirlpool Corp. (M), Benton Harbor, MI 49022. **Bevel-edge countertop treatment**—Bevel Edge of Arizona (M), 1940 E. Winsett, Tucson, AZ 85719. **Random plank oak flooring**—Bruce Hardwood Floors (M), 16803 Dallas Parkway, Dallas 75240. **Honoré fabric on banquette and club chairs**—Woodson (T), 979 Third Ave., New York 10022. **Fabric** #14146 x/18 on chairs at table—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Curtains and embroidered batiste flounce** #2051 at window—Greeff (T), 155 E. 56th St., New York 10022. Windowpane **wallcovering,** Caprice collection #CA9205-4—Benchmark (M), Division National Gypsum, 10 New England Executive Park, Burlington, MA 01803. **French pine armoire,** c. 1810 from Normandy, $8,800—Mike Bell Inc. (R), 220 W. Kinzie, Chicago 60610. **Hand-woven Indian rag rug,** 6 by 9 feet in cobalt blue, $421.88—Kamdin Designs (R), 791 Lexington Ave., New York 10021. **Upholstered chairs,** #11-362; **ladder-back armchairs** #715-512; **coffee table/butler's tray table; extension rectangle table,** #715-304—Century (M), 401 11th St. NW, Hickory, NC 28601. **Tablesetting:** Form **stainless-steel flatware,** $29.50 per place setting—WMF of America (M), 85 Price Parkway, Farmingdale, NY 11735; at fine department stores; Aurora crystal #022 **red wineglass,** 7 ounce, set of four, $96.75—Arabia (M), 5603 Howard St., Niles, IL 60648; **Blue Flower Plain dinnerware,** five-piece place setting, $125—Royal Copenhagen (R), 683 Madison Ave., New York 10022. **Blue spatterware dish** on coffee table, $24—Gustin Co. (T), 225 Fifth Ave., New York 10010. **Kitchen accessories: all baskets**—Coco Baskets (R), 340 W. Huron, Chicago 60610. **Bar stools** with natural wood frame and rafia seat, $133—Raymor/Moreddi, 41 Madison Ave., New York 10010. **Zenith TV. Copper whip bowl,** $47; **colander,** $25; Blue Le Creuset **covered enamel and steel cookware,** $45; $100; **oval casserole,** $40; **soufflé dish,** $23; **knife,** $20—Schiller & Asmus (M), 1525 Merchandise Mart, Chicago 60654; at fine department stores and specialty shops. **White enamel casserole,** 5 quart, $65; white enamel **covered casserole,** 2½ quart $49—Arabia (M), 5603 Howard St., Niles, Il 60648. **Blue spatterware on shelves: Marmite on counter,** $22.50, **nesting bowls** L506, $20; M506, $16; **covered casserole,** $25; **meat platter,** $24—Gustin Co. (T), 225 Fifth Ave., New York 10010; at Macy's (R), Herald Square, NY 10018. **Willow cheese tray,** $21.95 ppd; **salt box** #1139, $19.45; Copco (M) **spice rack in white,** $23.95; **square cutting board,** $13.95; **mixing bowl set** with blue interior, 6 inches, $3.95; 8 inches, $6.50; 10 inches, $7.95—Crate & Barrel (R), 195 Northfield Rd., Northfield, IL 60093. **Blue Flower Plain dessert plates,** $28 each; #8034 **coffeepot,** $80; #8081 **sugar,** $42; #8026 **creamer,** $28; #8174 **covered vegetable dish,** $140; #8172 **soup tureen,** $220; #8065 **big bowl,** $87—Royal Copenhagen (R), 683 Madison Ave., New York 10022. **White convection toaster** CT-2, $45—Salton Manufacturing Co. (M), 120 Zerega Ave., Bronx, NY 10462. **CoffeeTime coffee machine,** #256 in white, $150—Krups (M), Allendale Industrial Park, 3 Peare Ct., Allendale, NJ 07401. **Blueberry plate,** G140, 11-inch diameter, $50—Soovia Janis (T), 225 Fifth Ave., New York 10010. **Slide lid box,** X857, $40; **mold** G149, $55; Cannelton Pottery G928, $65; Cannelton Pottery G927, $68.50; **pantry box,** 916, $135; **spongeware bowl,** G879, $40; **spongeware bowl,** G878, $60—Shirley McGill (R), 717 E. State St., Geneva, IL 60134.

KITCHEN GEAR

● *Page 130:* **Storage baskets:** 16½ by 19 by 6½ inches, $10.60; 11½ by 16½ by 6½ inches, $8.40, available in white, black, red, yellow, green and brown—Heller (M), 41 Madison Ave., New York 10016. **Sparta Brush brushes** made of DuPont nylon bristles and molded plastic, nonabsorbent handles—Turpan Sanders (R), 386 W. Broadway, New York 10012. **Vacs:** Model 165 with whisk, upholstery nozzle, dusting brush, crevice tool, $69.95; Model 160 with whisk, $59.95; Model 163 with Edge and Corner nozzle, two straight wands, $69.95—Eureka (M), Bloomington, IL 61701. **Lavender oil** and **leaves** ($5.50 for ¼ oz.)/($2.00 for ⅛ oz.)—St. Rémy (R), 156 E. 64th St., New York 10021. Microwave Cooking Center, Campbell Soup Co., Campbell Place, Box 56A, Camden, NJ 08101. ■

CORRECTION: The architects of the curved-roof solar house on pages 54–55 of our January 1982 issue were Circus Studios, LTD.; Ted Montgomery, Project Designer; RFD 17A, Waitsfield, Vermont 05673.

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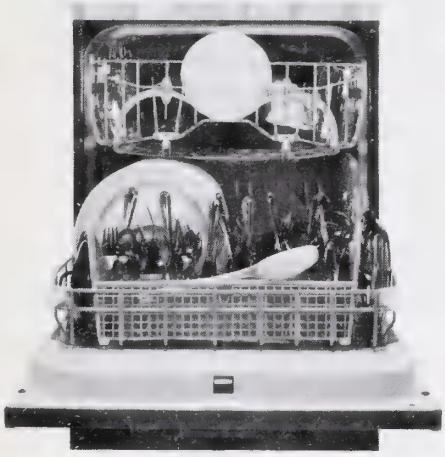
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Volume 124, Number 5, May 1982

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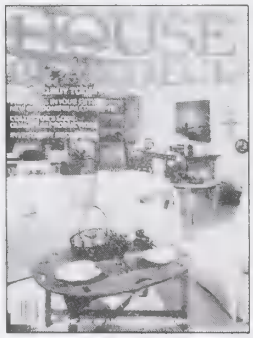
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On the cover: *The look of inherited antiques is captured in Thomasville's new Replicas 1800 collection—a fine mix of country reproductions you can buy right now. Tomlinson's overstuffed sofa and chair covered in Quadrille fabric give the look a contemporary twist. The painting over the keeping table and most accessories are from John Rosselli. For more on the collection see page 94. Photograph, Tom Yee.*

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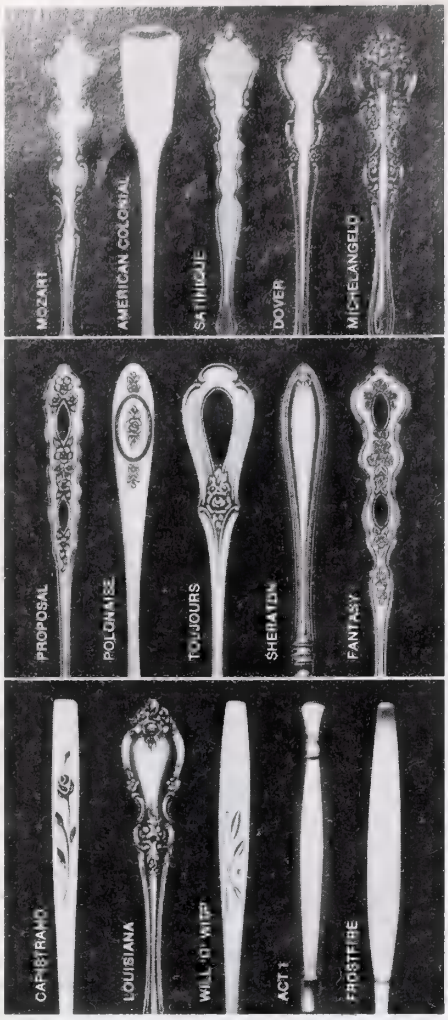

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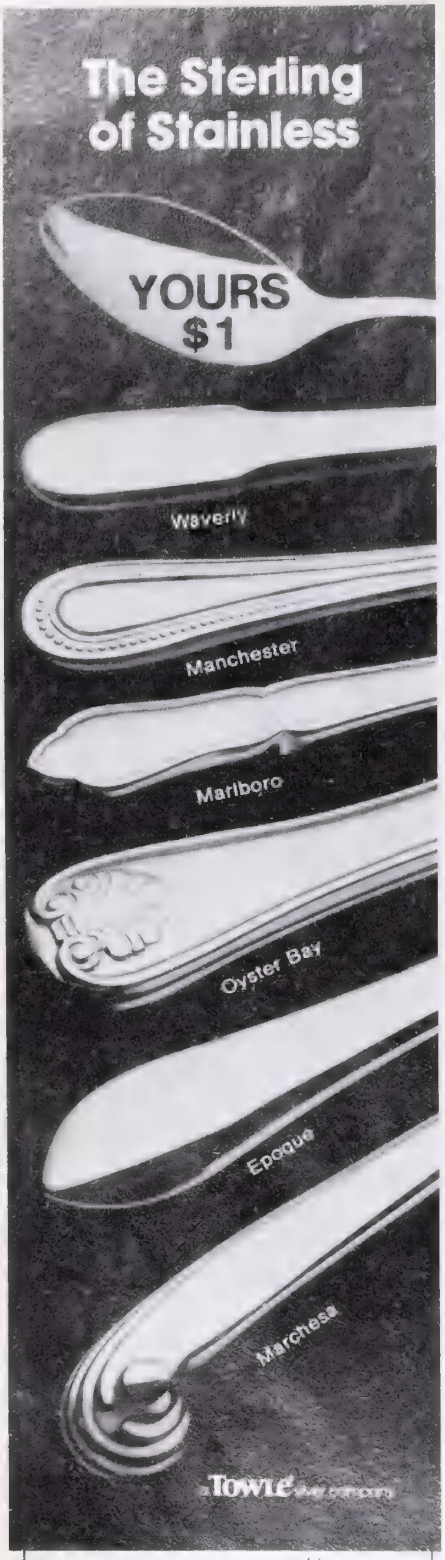
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THINKING ALOUD

"We have to realize that public opinion and public enthusiasm can set wheels in motion—and provide a momentum that is hard to stop"



I naturally tend to look on the bright side of things. Maybe it's because decorating always involves a huge leap of faith (you have to *believe* that a homely "before" can be made into a beautiful "after"). But more than that, I think that having an optimistic outlook *can* generate very positive results. And thanks to your heartwarming letters, I've found optimism to be very rewarding.

For example, in my January column, I dealt with the future of the American dream of a home of one's own and my feeling that, even though realizing this dream may be tough, these times simply challenge us to find new ways to achieve our goal. The response from you, our readers, was overwhelming. I'd like to share some of your thoughts:

"I think we would all be better off if we applied your principle of working toward a home to all areas of our lives," wrote a reader from Missouri. "We should set goals, write them down—and go for them. This type of attitude would return us to the drive and determination that started this country."

Another reader wrote, "I am convinced that the most significant obstacle facing the housing industry is a general public disillusionment. People seem so unwilling to be steeled by the fact that dreams of homeownership may be a little harder to realize. Perhaps if we all were more optimistic, more good things would happen."

Well, I hope so. People have become so used to the daily purveyors of gloom and doom that you can hardly blame them for negative attitudes. But we have to realize that public opinion and public enthusiasm can set wheels in motion—and provide a momentum that is hard to stop.

One illustration of that is right in this issue—with the new country reproduction furniture we show you. For years, we have, in our own way, been encouraging manufacturers to produce fine, sophisticated country reproductions with the right scrubbed pine finish—the kinds of pieces you'd love to own in the original, if the originals hadn't been snapped up by museums and collectors. That encouragement and perserverance, strongly re-enforced by public demand, has finally given us some new manufactured furniture with the same sense of craftsmanship and care found in historic, handmade furniture. I feel strongly that fine affordable furniture with individual character is what you're looking for—and now, at last, it's available to you.

So you see, we can make good things happen, you and I!■

JoAnn Barwick

JoAnn Barwick
Editor



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DECORATING DIARY

The original "wall unit," the armoire offers storage solutions that go well beyond the safekeeping of clothes

It just may be that the closet is an American invention. Everywhere else in the world, linen, clothing and books have been stored in freestanding cabinets. *Bibliothèques* held books, chests held blankets and quilts, and armoires, originally intended to hold armor, were adapted for clothes storage with rods, sliding drawers or shelves. To space-poor apartment dwellers today, the armoire offers storage solutions that go well beyond clothing—you're as likely to find one fitted out for a sound system, TV or dry bar as you are to find them holding stacks of sweaters!



BLAIR HOUSE

A pine armoire with simple carved panels, wrought-iron hinges.

Today's most desirable piece of furniture among the young starting to decorate their first houses and apartments is a pine armoire. And the favorite finish is the scrubbed or stripped variety, *the* transitional color. While it ranges from a soft milky shade to a somewhat more reddish tone depending on the amount of resin the wood contains, this natural looks wonderful now and will continue to blend with all the other things a couple may buy later.

If you think an armoire is too imposing a piece to fit into your design scheme, perhaps looking at the piece from another perspective will help. Designers consider armoires to be a part of the architectural detailing of a room . . . the way you'd look at a closet. What decoration there is is usually at the top, acting like a molding or the cornice of a wall. Where armoires are concerned, there is no such thing as a ceiling being "too low"; if the top of the armoire fits with an inch or two to spare, its design blends with wall and ceiling. The flat doors imitate walls, though sometimes they are paneled or dressed up with a subtle metal mesh backed with shirred silk. In Europe, armoires are often placed in every room of the house. You needn't limit your thinking as to where one could do the best storage job for you. A kitchen, a hallway or entry may work if you feel your bedroom or living room is too narrow.

"The condition and quality of an armoire should matter more than when it was made," says Blair Catterton, the head of Blair House, a New York furniture-importing company specializing in European country pine furniture. "The most important characteristic of country furniture made in the traditional way is that it is built to last a lifetime. There is no scarcity of late-19th-century armoires from England, Ireland or America. Few, however, remain undiscovered in France, Spain, Italy or Portugal, and their prices when they are unearthed can be prohibitive. That doesn't mean that we don't continue to try to find them."

Big business (like nature) abhors a vacuum. More American and European manufacturers are turning to the beauties of country oak and pine furniture that celebrate the influences of American regional and European provincial design. Mr. Catterton's Marktex of Germany collection has more than twelve styles of armoires alone. New American versions are being finished in colonial shades of mustard, sky blue, vegetal green and weathered red. With age, the painted finishes should develop the patina that is the glory of use, care and time.

The care and feeding of anything pine is relatively simple. A swipe of soap with a damp cloth followed up with a light coat of butcher's wax is usually all that's necessary according to Mr. Catterton.

Given that the armoire is the original "wall unit," all it takes is a rethinking of its function for you to see that its size need not restrict. Instead, turn that size into the room's focus around which other furnishings, austere or decorated, happily blend.—PAULA RICE JACKSON

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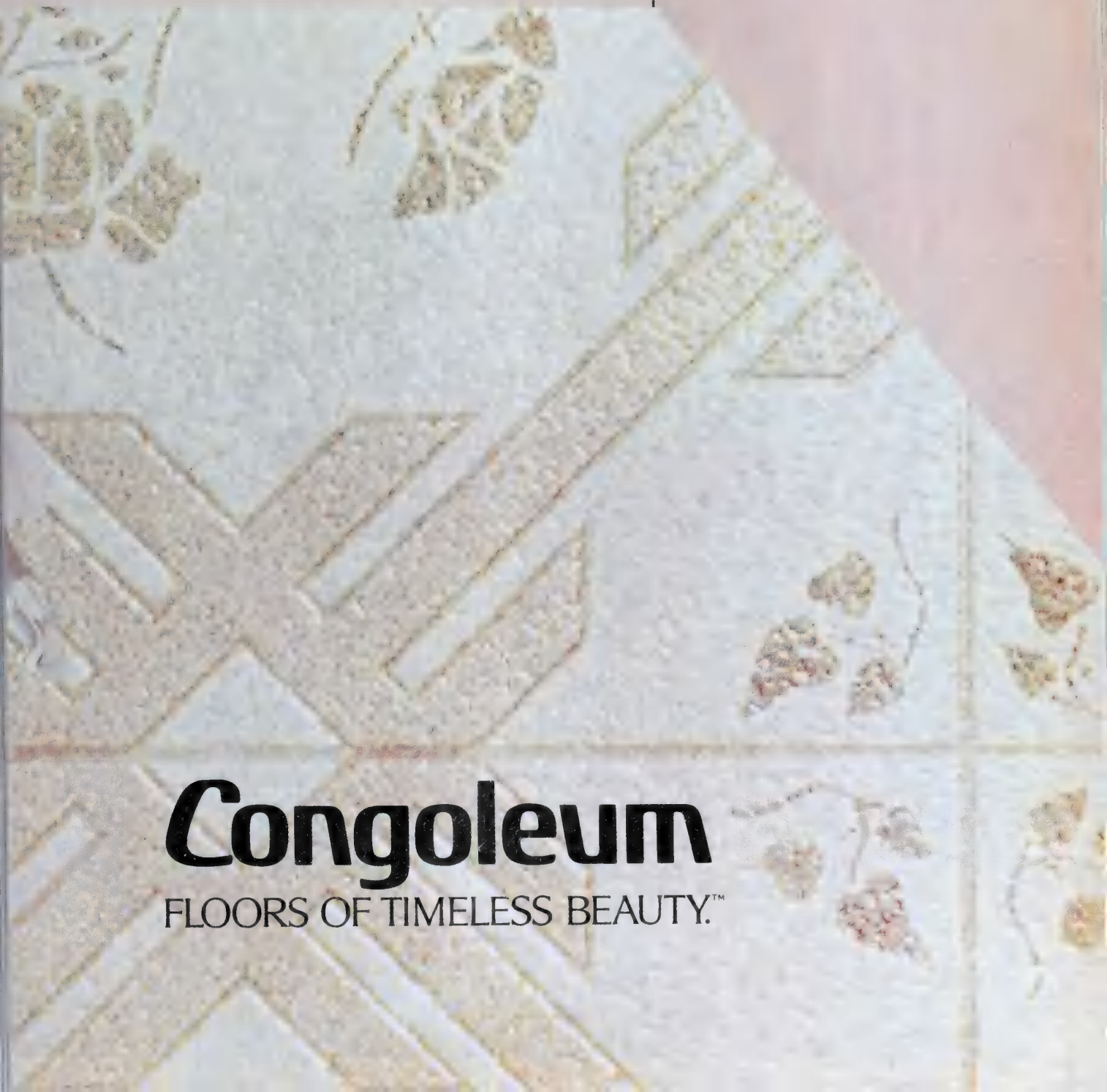


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Or, for the Congoleum [illegible] you, see the Yellow Pages under "Floors—Materials." Shown here: Ultraflor® Esteem,® style 62004.

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Raindrop vase, 10⅛" h–$11[illegible] For brochures, send $1 to Kosta Boda, Dept. R2, 225 Fifth Ave., NY, NY 10010. In Canada: 68 Carnforth Rd., Toronto, M4A2K7.

A SALUTE TO STRIPES

Fresh and jaunty, stripes add instant pizzazz

Editor TRICIA FOLEY



Grab a soft piqué towel to take to the beach or dry off with at home. In luxurious bath-sheet size, they're all cotton. $25 each at Barney's Chelsea Passage. Matching striped robe, $75.



Vote for a towel with four stripes—or the old faithful red, white and blue. $18 each, Barney's.



Drink up—striped mugs, Grindley of Stoke, $4; red mug, $3; paper napkins, Crate & Barrel.



Tote beach gear or gardening tools with these bright buckets. Available in nine colors with white or black stripes, they're 10½ inches high, 11¼ inches wide, are made of sturdy polyethylene and have plastic handles. Designed by Swatek/Romanoff, $6.



Beach seats: director's chairs with blue, red or yellow stripes are $46; sling lounge chair, $42, both at Jensen-Lewis. Rolled up are two Styxx chairs with folding X-shaped backs, by Beachstyxx, $40 each.



Picnic blues: basket with everything for four, $140 by Out to Lunch; striped throw, $75 by Gear. ■

JANET BELLER

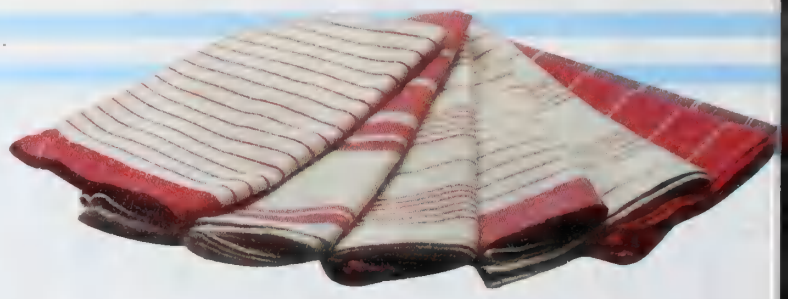
FOR MORE DETAILS, SEE PRODUCT INFORMATION

A SALUTE TO STRIPES

Perk up a table setting or an outdoor picnic



Take your walls from dull to dazzling with these vinyl wallpapers. Pre-trimmed, $27 a roll from Philip Graf.



Too pretty for just dishes, these all-cotton towels make great dinner napkins, too. $2 to $2.50 in assorted colors, by Tag.



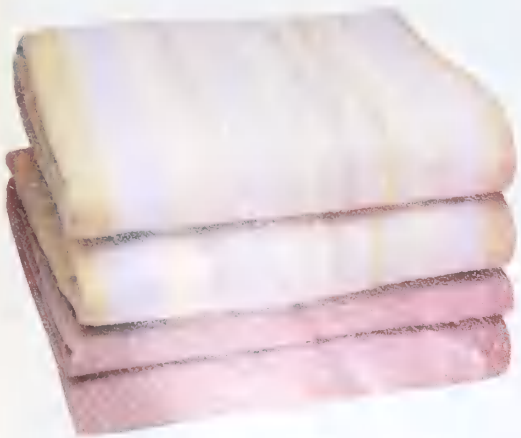
For picking flowers or picnicking: Tennessee handwoven baskets in a mix of colors. $145 each, Manhattan Ad Hoc Housewares.



Beat the heat with a striped umbrella. Choose a canvas one with narrow stripes, $69.95 at Jensen-Lewis, or 5½-foot-diameter wide-striped umbrella in acrylic, $60 by Zip-Jac.



Cook or serve in these blue and white pudding bowls. Set of 3, $25, Boston Warehouse. Towels by Tag; wallpaper, Philip Graf.



up a chaise
Twin, $37; full, $39



Treat your kitchen to a new rainbow: striped 4-piece canister set, $45; reversible placemats, $5 each; napkins, $7.50; pre-pasted vinyl wallpaper, $12 a roll—all by Katja.■

FOR MORE DETAILS, SEE PRODUCT INFORMATION





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Bone Plastic Tub Wall Surround. Now $149.99. **Save $20.**

Dual-control Washerless Chromed Faucet (above). Has color insert to coordinate with either Total Bath. Now $29.99. **Save $15.**

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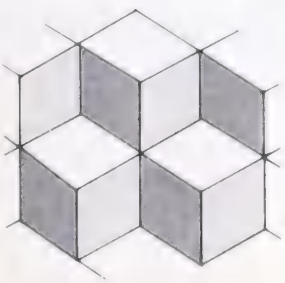
HB LOOKOUT

TREAT YOURSELF TO COLOR

With a whisk of a paintbrush and an eye for color, you can give your rooms a wonderful new look. Here's advice from top designers: • Make your light glow by sponge painting a paper shade a pale yellow, suggests Susan Zises. • Instead of solid pillows choose different colors for the fronts and backs—and keep reversing them for ever-changing color effects, says Rubén de Saavedra. • His window idea: Line taupe curtains with a bright blue for just a hint of color. • To give a room full of heavy wood antiques a color lift, Carolyn Guttilla puts the wood pieces along the walls—and uses upholstered furniture and lacquered tables to create an island of color in the center. • "Don't be afraid of red," advises Robert K. Lewis. "Red can carry a room and stand up to an array of objects. Mix it with mauve and people love it." • Glaze over a tiny printed wallpaper for a rich antique look, suggests Mario Buatta. • Take down your curtains and paint your window moldings luscious pastels. • To lighten a hallway—but still link it to a dark-floored living room—Alexandra Stoddard bleached the hall floor and then restained some areas using a chevron pattern. • Add a dash of daring color to give a neutral room verve—a pillow in hot, high-tech orange; an urn in the brightest turquoise. • "If you want your walls to be a certain shade of green, start with a too-bright lime, sponge over with a grass green and varnish for depth," suggests Richard Neas. "The layers of color make the green come alive."

PAINT YOURSELF A FABULOUS FLOOR

There's no fresher way to give your room a color lift than with a painted floor. Here are instructions from a pro, decorator Paul Leonard. His design on page 88 is like a shadowbox quilt—a hexagon divided into three diamonds (*see drawing*). **What you'll need for a 20-by-20-foot floor:** One tube each of blue, green and gray Liquitex acrylic paint; 2 quarts Liquitex matte medium finish; a natural sponge; Liquitex matte varnish; a carpenter's square; yardstick; snap line chalk-covered string that you snap to mark a straight line). **Before you start,** strip, sand and prime the floor with a coat of white latex paint. **To plan your design,** make a scale drawing of your room, decide how you want your pattern to be oriented. Mr. Leonard always tries to line the pattern up with the middle of the door, fireplace, etc. "Sketch" your design on the floor using a carpenter's square and yardstick for measuring and a snap line for marking. Snap lines running across the room (rather than sketching individual hexagons) to prevent your design from going askew. **To paint,** mix Liquitex according to instructions; to each half gallon of paint, add one cup of matte medium. (This makes the paint scrub-proof; to remove, use alcohol.) Sponge in each of the diamonds in the hexagon with a different color; repeat to finish the floor. Then sponge over the entire floor with a mixture of blue-green Liquitex to add a translucent top coat. Draw in the lines of the hexagon with crayon; finish with a coat of matte varnish.►



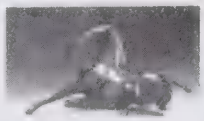


PETER LEWITT

Paul Leonard painting the floor on page 88.



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HB LOOKOUT

THE SILVER PALATE: VERY PERSONAL STYLE TO GO

In 1977, when Sheila Lukins and Julee Rosso opened their tiny take-out shop on New York's Upper West Side, they had no idea that in five years they'd conquer the taste buds of the city—plus treat the entire country to a product line of luscious preserves, mustards and sweet sauces. Now, they've come out with *The Silver Palate Cookbook* (Workman Publishers, $14.95), full of wonderful recipes and entertaining ideas. Typical Silver Palate touches: Big branches of ripe raspberries as an edible centerpiece; old lace, country baskets and formal silver mixed together; distinctive appetizers like figs wrapped in prosciutto, chevre tarts, brie baked in phyllo dough; barbecues even in winter; a stew cooked all day over a fireplace and served to company nestled round the hearth; and, above all, picnics. One of their favorite treats to tote is the Big Bread Sandwich—a 12-inch-round loaf sliced horizontally in fou one-inch slices and filled with al kinds of good things. *Here's how to make it* Spread the bottom crust with a mixture of 1 cup ricotta cheese ¼ cup grated Roman cheese and egg yolk. Top with marinated eggplant (recipe in book) and the next slice of bread. Then pour a bit of garlic anchovy vinaigrette over the bread cover with very thin slices of prosciutto, plum tomatoes, Fontina cheese, arugula, salt, pepper, oregano, parsley and more vinaigrette Top with third bread layer, and add sautéed red and green peppers, sautéed sweet and hot sausages, black olives, parsley and oregano. Drizzle sausage cooking oil over cut side of top crust, set in place. Wrap entire loaf in plastic wrap; weight between two cookie sheets (put something heavy on top); refrigerate 3 hours To serve, place on a large cutting board and slice into 8 to 10 wedges To go with it: wine, and for dessert fruit and cheese.



Julee Rosso and Sheila Lukins in The Silver Palate

Here's how to make a spectacular picnic sandwich

THE SETTING MAKES THE PARTY

How to Find Party Places—From Yachts to Mississippi Plantation

If you'd like to give a party in a SoHo loft, hot air balloon or botanical garden just call Tenth House Enterprises (212-737-7536) for settings-to-rent in your area. The group also publishes *Places,* a directory of mostly New York party locales It's $16.95 ppd. from Tenth House Enterprises, Inc., Box 810 Gracie Station, New York, NY 10028.►

A new and original work in porcelain by one of the world's most widely collected wildlife artists...

THE AUTUMN GLEN VASE

by Peter Barrett

In fine porcelain, hand-decorated with pure 24 karat gold. Your commission must be entered by May 31, 1982.

PETER BARRETT is one of the world's finest wildlife artists. A master at capturing the rich beauty of nature in all its fascinating variety while portraying even the tiniest detail with total accuracy.

Barrett's previous work in porcelain has attracted world-wide acclaim. He is, in fact, one of the most widely collected artists working in that medium today. And now he has designed a new work in porcelain that may well be a masterpiece of its kind: The Autumn Glen Vase.

This is Peter Barrett's *first* vase. As such it will be an important and exciting acquisition. A source of lasting pleasure for the collector and a superb decorative accent for any room in the home.

Barrett's special genius lies in extending the boundaries of his medium, going beyond what others have done. And here, he has done that superbly.

The fine white porcelain of the vase provides the ideal background for this study of autumnal woodlands, rich with wildlife. But unlike most vases, on which the design is separated into isolated scenes, Barrett has here created a *totally integrated* work of art. For though the front and back of the vase bear different scenes, the surrounding foliage forms a single continuous design. Thus, no matter how the vase is turned, its artistry is unmistakable. A masterpiece of porcelain design.

The Autumn Glen Vase is being issued solely by Franklin Porcelain, with responsibility for its creation entrusted to Franklin Porcelain of Japan, where there is a thousand-year-old tradition of crafting vases in fine porcelain. To capture Barrett's wonderfully subtle palette will require 14 different ceramic colors. And, as the ultimate touch of elegance, the vase will be hand-decorated around both base and crown with bands of pure 24 karat gold.

A LIMITED EDITION. The Autumn Glen Vase is being issued in a limited edition, and advance orders are being accepted until May 31, 1982. A later announcement will be made, but no orders for the vase will be accepted after the end of 1983. The issue price is $120, payable in four monthly installments of $30 each.

To enter your commission, mail the order form at right by May 31st.



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HB LOOKOUT

THE CHINTZ LADY WHO "INVENTED" THE PROFESSION OF DECORATING

In the beginning, there were no interior decorators. After all, it wasn't until the Victorian era that affluent homes became widespread—and why would a Victorian hire a decorator? All that was needed was a good architect to design the house and a good upholsterer to supply all the red velvet and horsehair furniture that could be fit in it. That was until the arrival of Elsie de Wolfe, the subject of Jane S. Smith's lively new biography. An upper-class girl who had shocked everyone by going on stage—while being a leading lady of fashion—Elsie had made her name synonymous with good taste. Why not extend that to the home—and make a business out of it, she thought. Elsie's design ideas were nothing short of revolutionary: She did away with heavy curtains, brought in sunshine and air, painted walls soft light colors and revived the simple-lined, neoclassical furniture of the 18th century. Most unconventional of all: She covered sofas in chintz, heretofore the lowly slipcover fabric of country estates. Elsie's designs provoked outrage at first, but as with fashion, her ideas quickly became the vogue—she became the decorator of the rich and famous, and, nicknamed the chintz lady, her touch blossomed across America. Naturally, the life of this great lady makes wonderful reading—as does Jane S. Smith's *Elsie de Wolfe: A Life in High Style* (Antheneum, $19.95), with a foreword by Diana Vreeland.



The first American decorator: Elsie de Wolfe

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—CLAIRE WHITCOMB

CORRECTION: Private homes are not eligible for the tax credit mentioned in our March story "Preserve a House and Save on Taxes"—only qualified buildings used for income-producing purposes.

"I came here with my books, clothes, and the Indian rugs I collect—I never want to be tied down with too many possessions again.

What I want is a place where a 10-year-old boy can eat an ice cream cone without my getting uppity about his making a mess on the sofa." *—Ali MacGraw*



Architectural Digest is not just about architecture. Nor is it a digest. It has become what The Wall Street Journal called "the pre-eminent publication in the world of interior design."

As an interior design magazine, it is especially gratifying to us to be able to reveal the unique, and very private, ambiance of a home belonging to someone like Ali MacGraw.

Or Julia Child—who told us she was thrilled with "the splendid feature about our Cambridge home. We are absolutely delighted to have the copy, which we shall treasure the rest of our lives."

Or Diana Vreeland, who found our coverage of her home "too delightful for words..." She wrote, "How beautiful the whole magazine is."

Our high standards have won us the respect of the top interior designers and their clients. So we are invited—and sometimes, frankly, begged—to include some 700 interiors a year. From those we choose only la crème de la crème—one out of ten.

In addition, we seek out the private homes of such celebrities as Fred Astaire, Truman Capote, Mary Tyler Moore, Givenchy. And evoke with color camera and pen the grandeur of such historic houses as Sir Winston Churchill's Chartwell and North Carolina's Biltmore House.

If you love beautiful homes—and would love to look behind the closed doors of delightful country estates, penthouse apartments, Mediterranean villas, imposing old townhouses, film stars' mansions, French provincial castles—isn't it about time you, too, discovered *Architectural Digest?*

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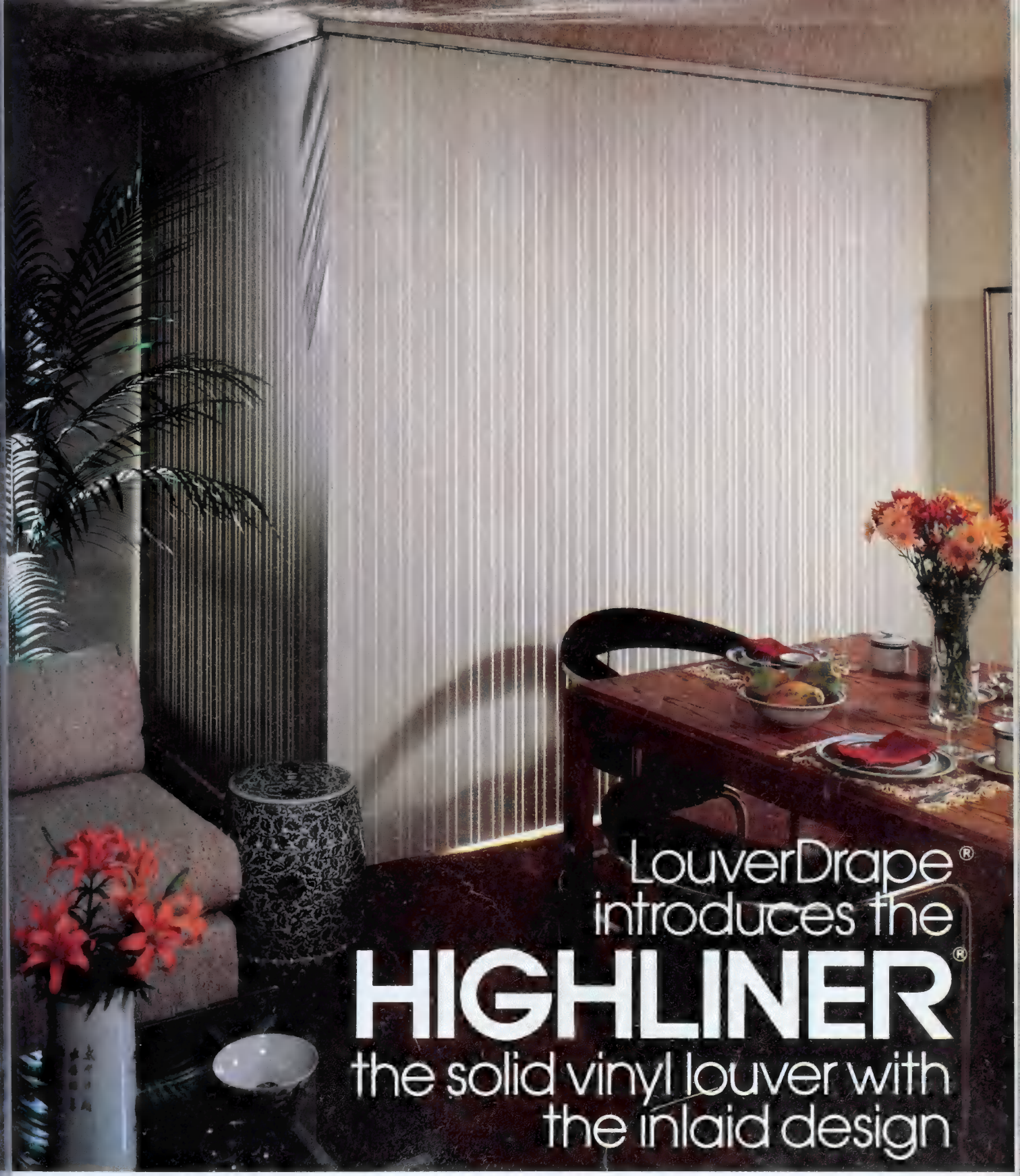
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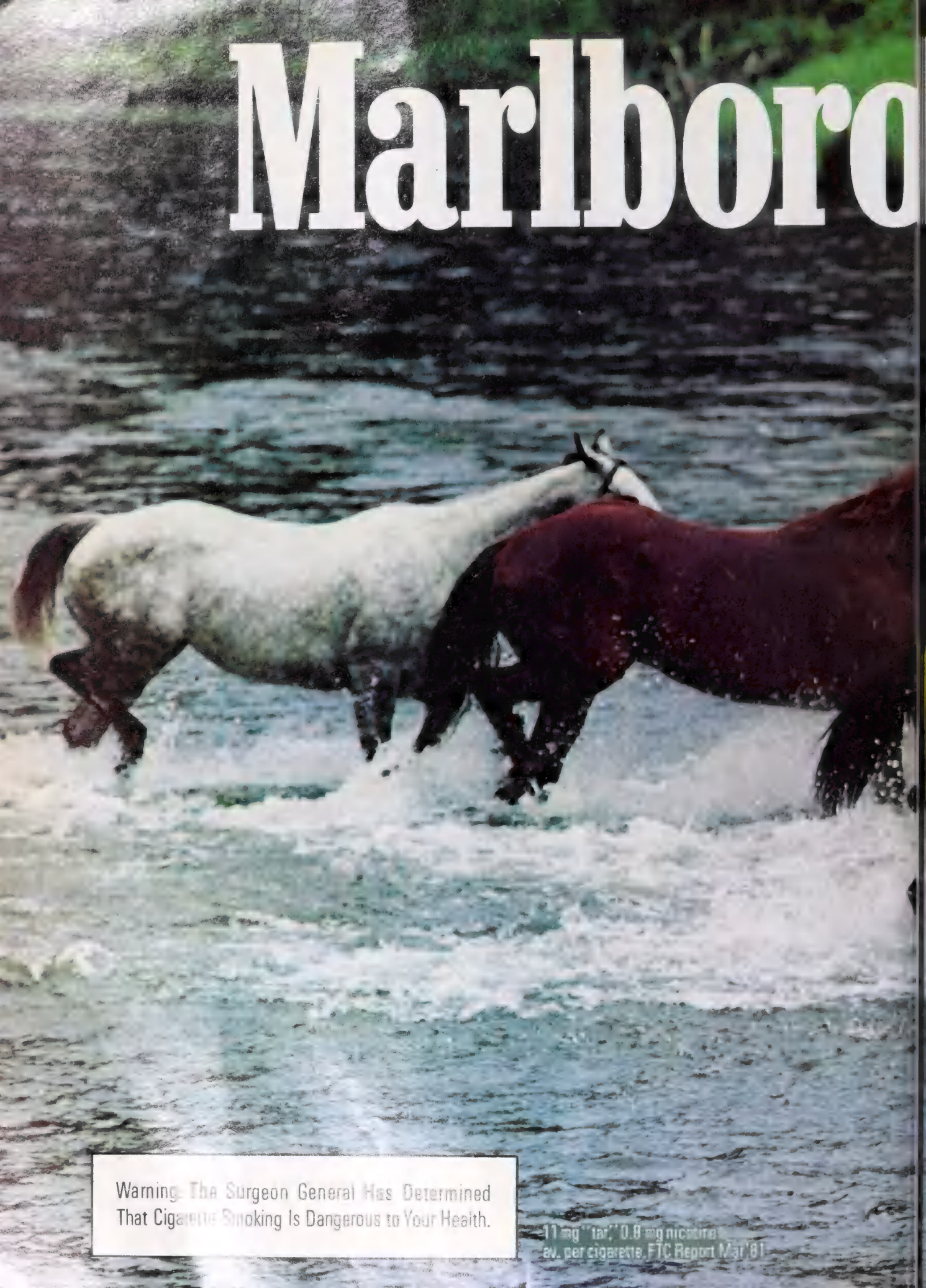
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GUEST SPEAKER

"To rediscover the 'spare essentials' of a room, think about how each object is *really* being used"

Albert Hadley, of the internationally famous design team Parish-Hadley, is well known for the calm, collected serenity of the rooms he designs. In a mood to simplify his own surroundings, he has recently re-evaluated the living room of his apartment in New York. Here House Beautiful visits Mr. Hadley and learns about the processes of thinking that produced the room.



Albert Hadley

EDWARD OLEKSAK

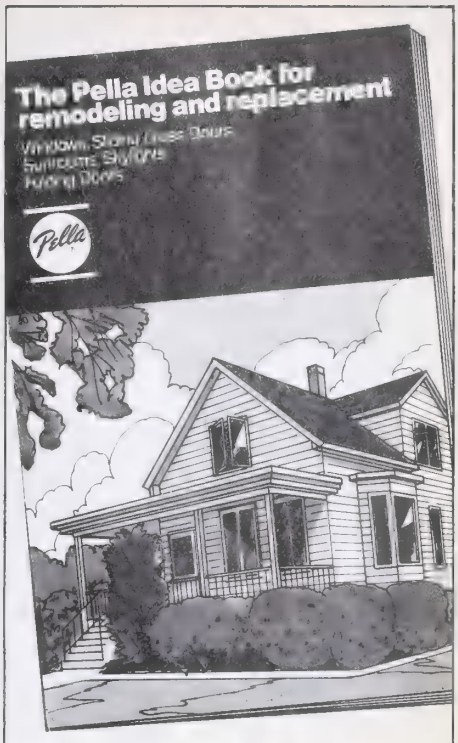
Imagine a smallish, square room whose walls are painted a soft ivory. A fire burns brightly in a modest recess whose mantel is so restrained as to be barely noticed. Hidden lights atop mirrored reveals that outline the shape of each wall discreetly illumine the room, while an Italian black metal light stretches toward the ceiling. Drawings and large pictures punctuate the space. A pyramid-shaped desk/bookshelf in gleaming black lacquer fits between two large windows. It holds papers and stacks of art books. A round black marble-topped table sits on sisal matting sits in the middle of the room. Three sumptuous armchairs are pulled up to the table. This is a living room. What's missing?

"I'll tell you what's missing," says Mr. Hadley. "All the slings and arrows the conventional city apartment is heir to—the clichés of furniture arrangement.

"I had to look at this room from a fresh vantage point in order to see how it was really being used. How many people do I usually entertain? What do we enjoy when we're here? Do my friends prefer sitting near or apart from each other? I began to see that I didn't need any of the things we usually think a living room needs. My friends and I enjoy conversation. A big round table encourages conversation for two or three guests in at one time, these chairs are sufficient, and what's more, they're comfortable. Most of us fret about floor space when we're arranging furniture. That all-important "flow" to a room works beautifully around something round. I do think, however, that smallish rooms such as this need 'skylines'. By that, I mean something to pull the eye up and down as it perceives the room: the framed pictures on the floor, the slight mantel, the height of the lamp, the desk between the windows.

"As to color, I let people and flowers provide color for these rooms. It is very, very hard to make small rooms look and feel larger than they are. My editing—what stays and what goes—results from 'trial and error'.

"The emotional content conveyed in the word 'home' to me implies joy, peacefulness, comfort and physical relaxation amid the things you possess. I had to rediscover the 'spare essentials' to simplify this room and get from it those things that make me happy. Thinking that a *room* or a space has to have certain furnishings instead of thinking about how people really *use* those furnishings is an easy trap to fall into."■



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By CAROL COOPER GAREY





Summering in a Swiss villa—the happy result of the Gareys' house swap planned during the winter from Westport, Connecticut.

Planning last summer's European holiday *en famille* was not to be again thwarted by 1) Little League playoffs; 2) uncertain vacation dates; 3) fluctuating exchange rates. Enough *dreaming* of picnics in the Alps and forays into France. The time had come for wish ful*fill*ment. Like a growing number of Americans, we could satisfy our desire for European travel without taking a second mortgage on our home . . . we would become houseswappers!

It's just one success story after another: The Johnstons of Fairfield, Conn., were on their way to Surrey, England, having exchanged their colonial home for a "marble mansion" in Belgium the year before. The Libertes recalled their last-summer's stay in a luxury apartment in Geneva and were looking forward to another exchange—this time in a Washington, D.C., house. And the Burgesses found their London house to be more sumptuous than expected, located, by the way, next to dramatist Harold Pinter. But it was the Greys' account that forced my hand. Upon arrival at an "elegant manor house in Brussels filled with gorgeous silver and paintings," they found a bottle of champagne waiting for them and flowers throughout the house.

Would we meet with such good fortune? Or would we find a hovel in exchange for our Westport, Conn., cape with two fireplaces, assorted heirlooms, newly modernized kitchen, screened porch and babbling brook? Have faith, I told myself, my two children and somewhat dubious husband. After all, the concept of house exchange is based on equity and mutual satisfaction of the participants. To put it in a different perspective, exchanging one's house is a form of ransom. Surely we wouldn't do unto others what we didn't want done to ourselves.

Cultural enrichment was our goal, difficult to achieve by hotel-hopping from one tourist spot to another. Considering the escalating costs of lodging and restaurant meals, the "trade value" of our house and the fact that we could spend at least three weeks abroad, we were likely candidates for a house swap. Furthermore, we were flexible. The challenge was to find another family with whom we could barter for pleasure.

I contacted the Vacation Exchange Club of Manhattan. Established in 1960, it is the oldest and has perhaps the largest of listing services. For a $21 membership fee, subscribers receive catalogs in February and April recording upwards of 6,000 homes in more than 40 countries. Although exchange houses only appear in one book, subscribers receive both. It is recommended that listings be submitted in the fall for winter publication and by February for the April issue. For an additional $8, a black and white photograph or drawing can be published. Most show exterior views; others feature appealing interiors with a glimpse of family members. The subscription form, an ingenious questionnaire, condenses all vital statistics and fringe benefits into a universal code.

When the directory arrived in late February, we all poured over the contents, flipping repeatedly to the definitions until we had them committed to memory: AE means car exchange, Z is for the sea. With over 70 abbreviations to choose from, no real skill is required to be very explicit in two or three lines.

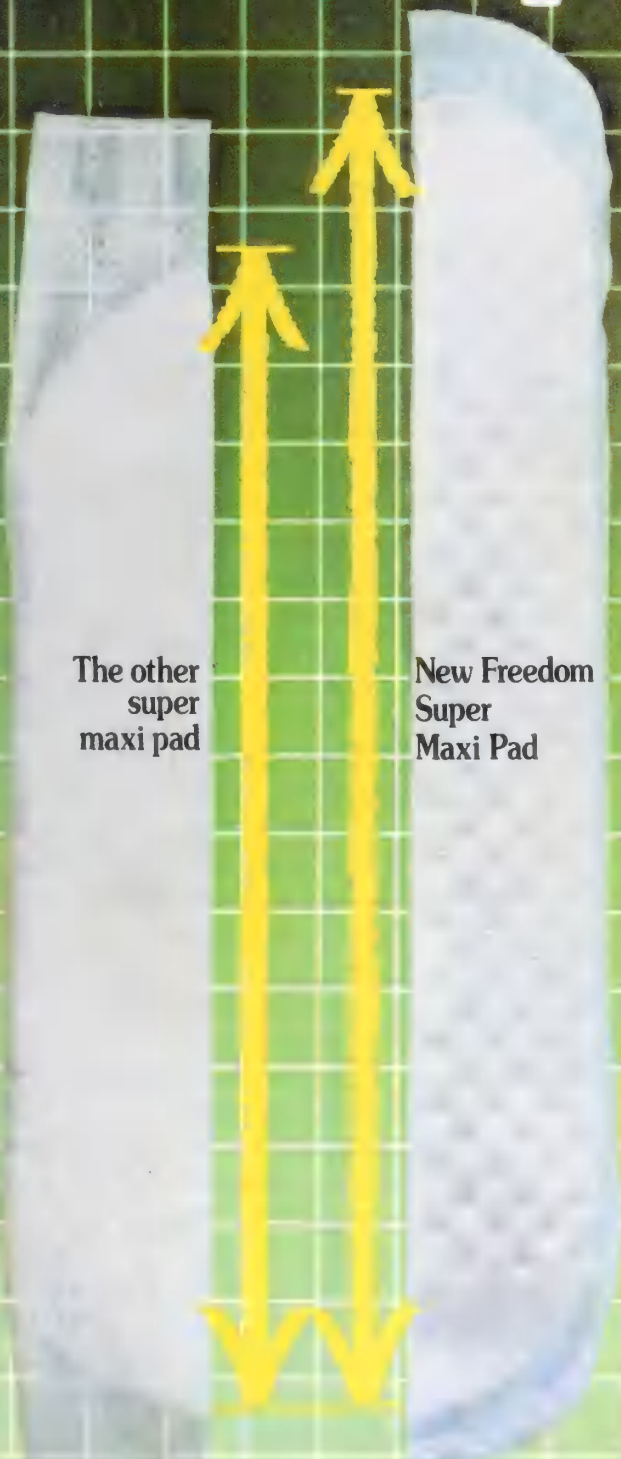
We went public along with legions of potential exchangers/renters from Australia to the West In-

(Continued on page 38)

Carol Cooper Garey is a free-lance writer and former Copy Director of

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The Best Super Maxi

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Continued from page 34

dies. How to consummate a relationship with an overseas family? According to the "Suggestions From Experienced Exchangers" page in the book, we should:

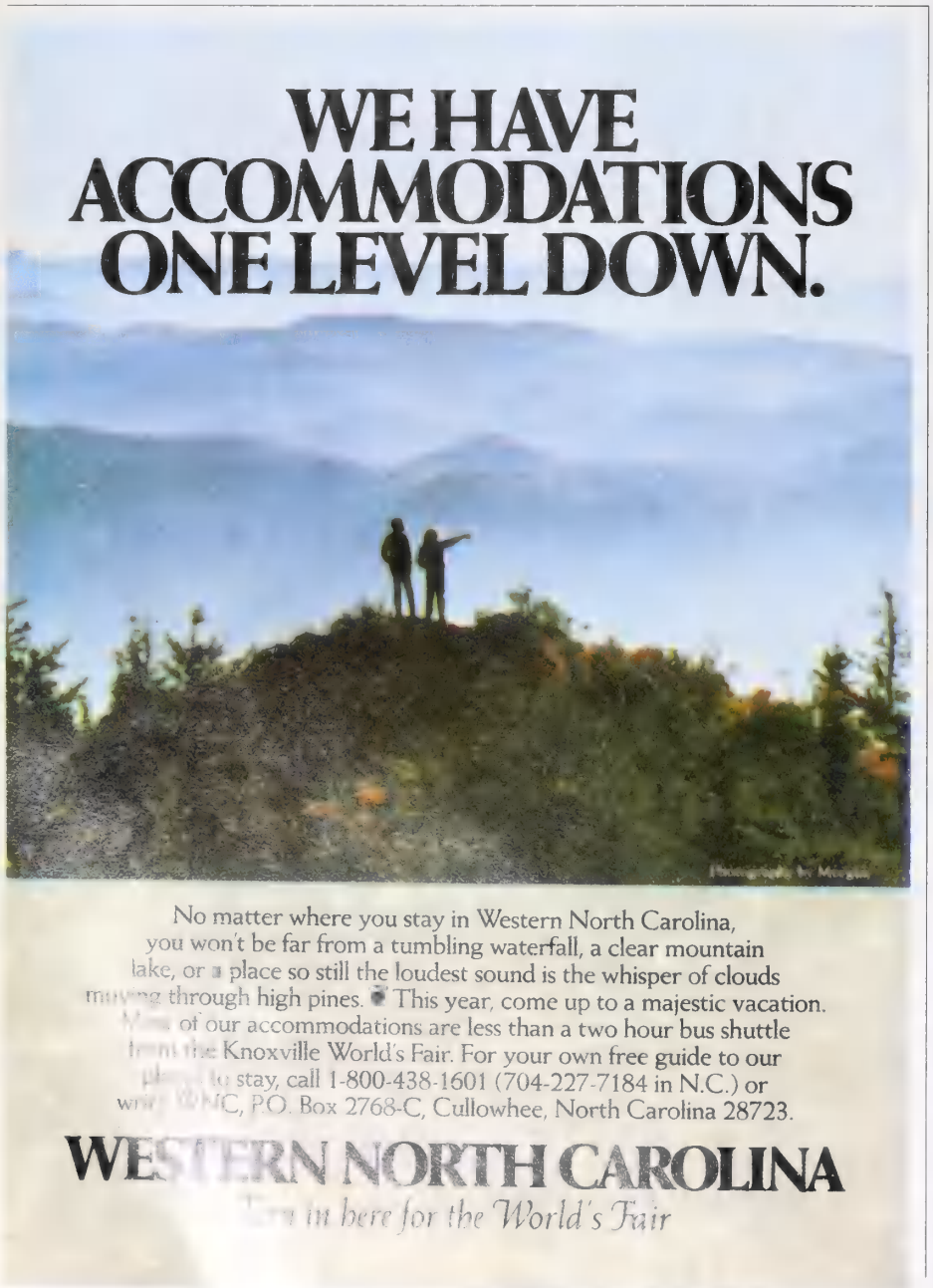
A. Write a descriptive invitation letter telling prospects why they'd enjoy our community, facilities, local attractions and home—giving references of former exchange partners if possible; mention the reciprocal care we would bestow on their home. Suggest that if an exchange cannot be arranged this year, perhaps it could be considered another time. Type the letter and have 100 copies made at a quick-print shop.
B. Send at least 50 letters to the most desirable prospects; use the remainder for responses to inquiries and for the supplemental directory. Insert self-addressed, stamped envelopes to encourage replies in the U.S.
C. Be flexible and keep trying.

Since our first choice was Anywhere, France, we scoured the 150-odd listings, checking to see what dates and preferences were specified. The "restored Napoleonic farmhouse set on 13 acres with swimming pool and olive groves" definitely had possibilities, as did the "former hunting lodge south of Paris." Switzerland and Italy were no less appealing, although I had second thoughts about the reputed high cost of Swiss quality. The escalating exchange rate, incidentally, was to turn around in our favor.

Having composed a tempting form letter, I mailed the first dozen forthwith. Despite the catalog's advice, I gambled on fewer than 50. By early March, when only three responses had arrived—two saying they'd made other plans; one eschewing children—panic set in. It was conceivable that no one in the world would covet our home.

Then one day my teenage son answered a long-distance call in my absence. He reported that a man from Switzerland had called and was very interested in exchanging houses during the summer. My son's recall contained "house in the mountains . . . overlooking a lake . . . two sailboats. . . ." Since the caller's name wasn't among those we had already written to, we went back to the section on Switzerland in search of his hilltop house. It appeared in an untapped late-listings segment: Evilard, northwest of Bern, accommodates 7, 3 bathrooms, available for one month from July 7th. The Atlas, which we all consulted daily while plotting our side-trips from pretend home bases, confirmed that Evilard was a strategic location for day trips to the Montreux Jazz Festival, the Castle of Chillon, the bear pits of Bern and the covered bridges of Lucern.

From that vantage point near Alsace we could picnic on local wursts one day and croissants the next. Our dream pilgrimage to Le Corbusier's chapel at Ronchamp, France, might just come true. We sent off our invitation letter. Before the anticipation became unbearable, the letter from Switzerland arrived detailing Evilard and the Chapuisat family—first-time exchangers like us. Plans moved along swiftly once travel dates were settled. We agreed to leave on a date that corresponded to



their school holiday. Ample lead time allowed us both to arrange for charter fares, the major expense of our swap. (Our family fare from New York was $2,300, including the train from Zurich airport to Bienne/Biel, and a short taxi to Evilard.)

Between early April and our July 11th departure, we exchanged several more letters and phone calls covering such details as car and house insurance, closet space, storage of personal valuables, whereabouts of house keys, maps and friends to contact. Having stated our intentions and sealing the promise with plane tickets, we no longer entertained any other offers. This courtesy is a vital part of fair trading according to David Ostroff, founder of the Vacation Exchange Club.

Upon arrival at our adopted Swiss villa we found a portable cassette recorder with a walking tour taped by our host; car and boat insurance policies; phone numbers of doctor, lawyer and close friends; maps and restaurant guides; local newspapers; a stocked fridge—and champagne.

Our particular experience was more odyssey than traditional exchange in that we didn't spend an extended period of time living among the townspeople. For those contemplating a first exchange, the getting-to-know-you aspect has its special rewards. Adopting another way of life is the essence of home exchange, so it's advisable to arrange sharing of local friends, playmates, storekeepers and neighbors when planning your swap.

To get more details about domestic and foreign house exchanges, write the Vacation Exchange Club, 350 Broadway, New York, NY 10010. Its overseas affiliates, Intervac and The Directory Group Assoc., provide new listings each year, including those families who welcome youth exchanges—an enriching alternative to summer camp stateside. To take the independent route, try placing an ad in an overseas newspaper or contact the Foreign Tourist Board of your preferred country.■



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TOM YEE

Flowers by Howe Floral; crystal vase from Tiffany & Co., $45.

INVITATION TO THE WEDDING

The word wedding always evokes visions of white: dresses, flowers, even the cake. It was partly this romantic notion that inspired our collection of white presents, and partly the wonderful decorating qualities of the color itself. White china seems to make food taste the best; lacy white sheets make a bedroom romantic; and sleek white cookware streamlines any kitchen.►



A capacious tray from Lillian Vernon, $55 plus shipping, is set with Elegance porcelain from Viletta, $49.50 a setting; American Federal sterling flatware from Reed & Barton; Dampierre goblet, Cristal d'Arques; jam jar from Jacques Jugeat, $12.50; vase, Hutschenreuther; Flossie Designs napkins. Bed linen, Marimekko for Dan River.

Tabletop gifts that make the simplest meal both romantic and elegant— from breakfast in bed to after-dinner coffee and dessert

A treasure trove of white china patterns



Jewel Imperial china by Royal Worcester Spode, $50 a setting; Old Dominion silver-plate flatware by Gorham, $90 a setting; beaker, Jacques Jugeat, $38; Pratesi linens.



arcourt dinnerware from Bernardaud Porcelaines Limoges, $60 a setting; Lunt's William and Mary sterling; oblesse glasses, Cristallerie Zwiesel; Reed & Barton's serng spoons; Descamps cloth; Porthault napkins. Jinjak rug om Pande, Cameron & Co.; chairs, The Devon Shop.



JOE STANDART

Wedgwood's Edmé china is $40 a five-piece setting; Regency stainless with stoneware handles by Denby; goblets, Cristal d'Arques; Wedgwood melon dish; Henri Bendel napkins.

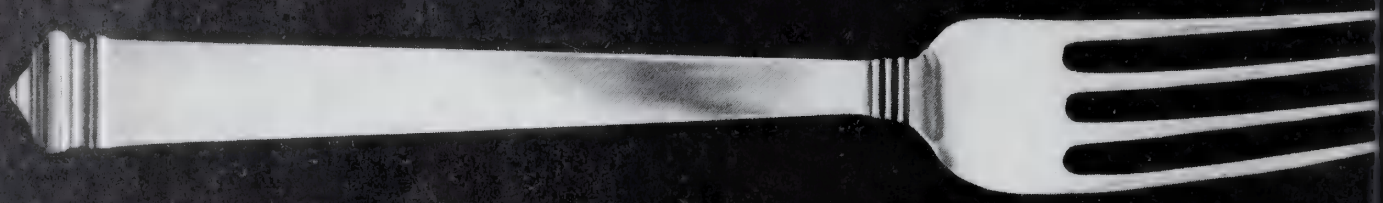


Coffee and dessert with Royal Doulton's White Cascade china, $52.50 for a five-piece setting; Lunt's Malvern sterling silver; Reed & Barton's 1776 coffeepot, $160; Porthault linens.

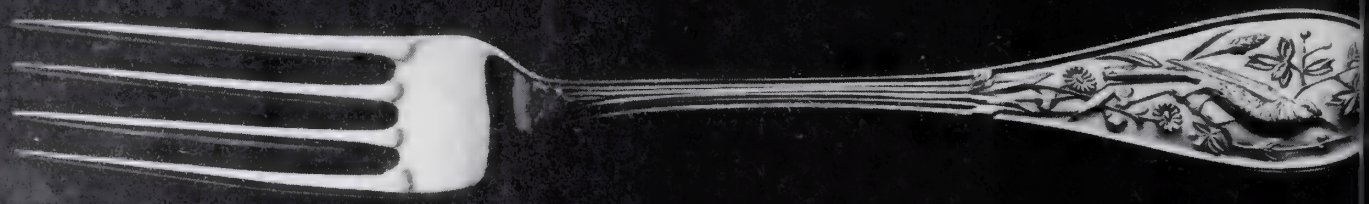
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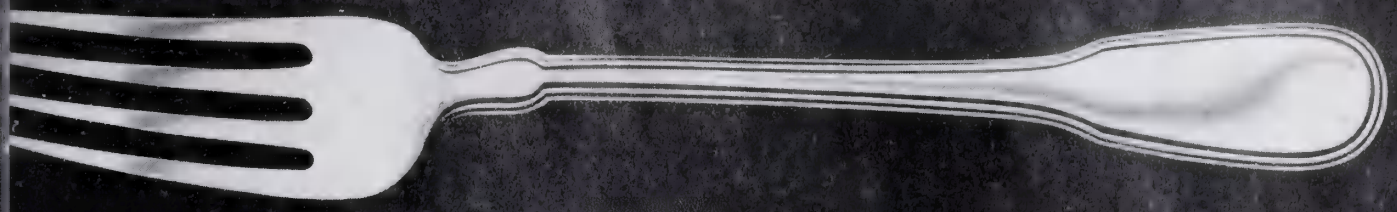


hand polished to a warm glow



15 patterns from $195 to $285 per 5-piece setting

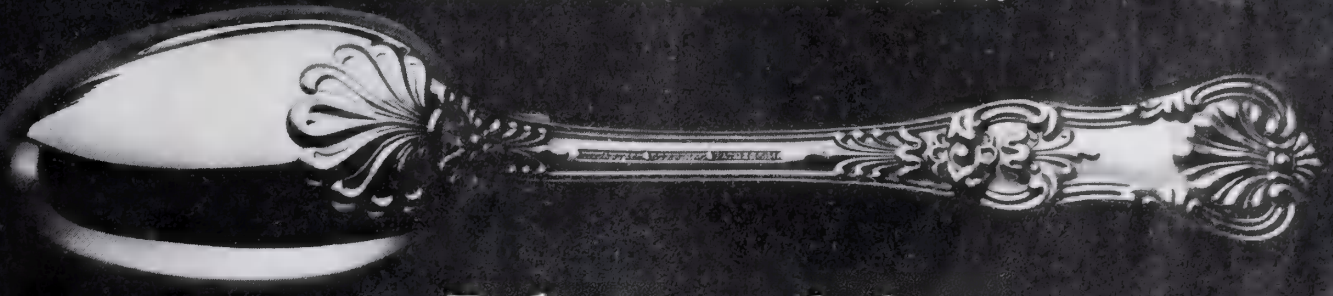
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Family portrait, circa 1992, 2016, 2045, 2078, 210
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TOM YEE

Old-fashioned romance: the prettiest linens

Chaise full of gifts: Heart pillow, $18, ruffled case, $44, Pratesi; lacy baby case, $48, Porthault; Whisper Lace blanket, $30, eyelet ruffle case, $20, satin butterfly case, $22, all Fieldcrest; Port-Au-Prince sheets with pink piping, $28, Wamsutta; peach towels (under chaise), $9.50, Burlington; white towels, $13.50, Martex. *On hat stand:* Martex bath towel, $13.50; guest towel, $12, Pratesi; Irish linen napkin, $35, Henri Bendel. *On wicker shelves (top):* sheets with pink piping, $28, Wamsutta; ruffled sheet, $30, Fieldcrest; cachepot/vase, $86, Jacques Jugeat. *Second shelf:* Flowered sheets, $15, eyelet pillow sham, $14 pair, both, Dan River. *Third shelf:* Trousseau Lace blanket, $38 full; pillowcase, $22, both Fieldcrest. *Bottom shelf:* Solid and print sheets from Burlington and Thomaston Mills; towels, $13.50, Martex. *In log carrier:* Rolled up American Beauty full sheet, Thomaston Mills; white neckroll case, $58, Porthault; flower-embroidered case, $136, Pratesi. All furnishings, The Wicker Garden.

Great kitchen gear for cooks and food lovers



New: pure white enameled pots from General Housewares. Double boiler, $24; 4- and 6-quart covered pots, $16 and $18. Stuffing spoon, $14.50, Wilton Armetale; 8-inch tiles, $5 per square foot, Country Floors.



New juicer from Rival has two reamers—one for grapefruits, one for oranges, $26.45. Paula carafe, $23, glass, $7.50, iittala. Bowl, $2.75, Conran's.



For the sharpest knives, choose Ekco's deluxe sharpener with six steel cutting wheels, $4.25, or model with additional honing stone, $5.50.



The new DCL-7PRO Cuisinart has improved slicing disc plus new julienne disc, $156. Cow butter dish, $11.95; vase, $13.95; milk bottle, $2, Conran's; pitcher, $12, Schiller & Asmus; soufflé dish, $21, Jacques Jugeat.



New Advantage stainless cookware has aluminum layer to give it the cooking properties of both metals. Pan, $52, pot $67, Farberware. Bowl, $4, plate, $3, West Virginia Glass. Flatware, $30 for 5 pieces, Conran's.



Tupperware's Counterparts canisters have lids with "push-button" seals to keep food airtight, $5.59 to $12.98. Quart bowl, $2.75, Conran's.

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INVITATION TO THE WEDDING

FLOWERS FOR THE WEDDING

Ideas and advice from a top florist

What's the last thing to arrive at a bride's home on the day of the wedding, even after the bridesmaids? The flowers, fresh, beautiful and ready to carry down the aisle.

"Doing the flowers for a wedding is like timing an exquisite French dinner," says florist Zibby Tozer, author of *The Art of Flower Arranging* (Warner Books), who with Martha Hoffmann runs The Flower Service in New York City. "There are deliveries to the home, the church, the reception area, plus a lot of last-minute wiring of bouquets—and it all has to be orchestrated just so."

Her advice to those planning a wedding: Contact your florist early,

(Continued on page 64)

WHERE TO FIND GIFTS SHOWN IN "INVITATION TO THE WEDDING"

Gifts can be found in stores below. Please note that not all products will be available in all stores.

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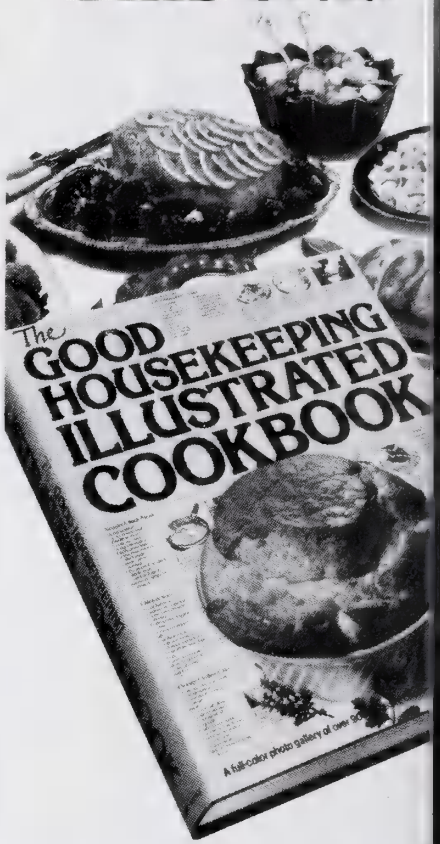
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(Continued on page 72)

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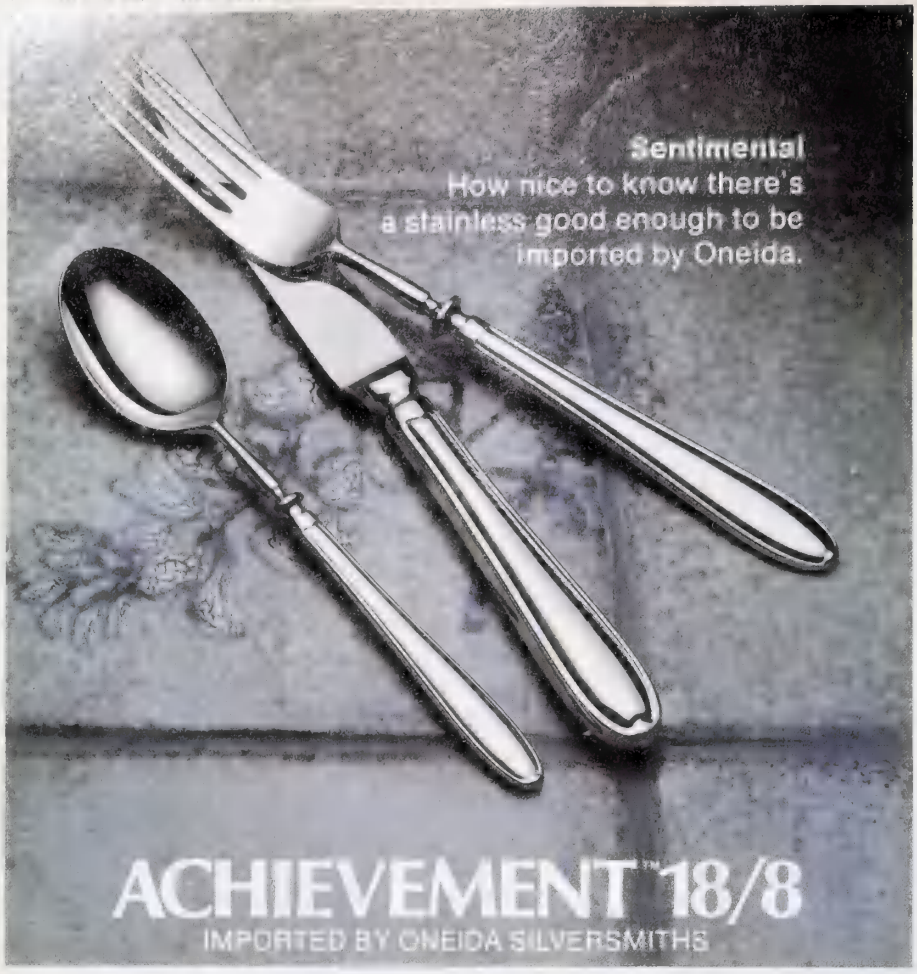
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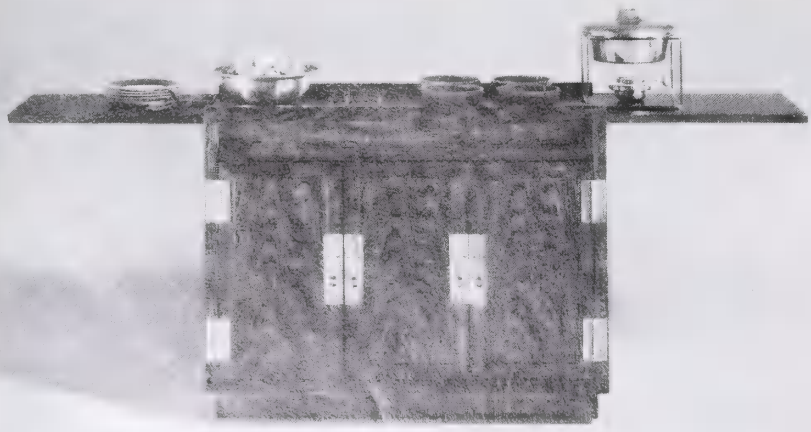
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INVITATION TO THE WEDDING



Gooseneck arms characterize this jacquard-covered chair in the Queen Anne style; by Clayton Marcus, $298.

The secret to prolonging the life of furniture: thorough, regular cleaning

To keep upholstered furniture looking as crisp and fresh as it did when new, and to preserve the beautiful finish of wood pieces, is not complicated, but should be done regularly. Dust that is not removed from upholstered pieces settles into the fabric and can cause it to rot or discolor. Vacuum sofas and chairs at least once a month with a vacuum attachment made especially for upholstery. For a quick cleaning more often, use a whisk broom to get off dust and crumbs. Very dirty or stained pieces should be professionally cleaned.

To clean wood furniture, use a good furniture polish and a soft, clean rag or dust cloth made of cotton (synthetic fabrics do not pick up dust). The polish will remove dust, dirt and smudges and will also give a certain amount of protection to the wood. Read the product labels on the polish cans to make sure that you are using low-luster polish for low-luster furniture, and high-gloss for wood with more shine.



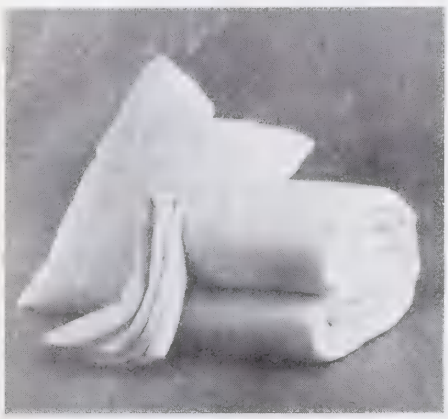
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Channel-quilted polyester/cotton Ultra BedSacks have elasticized bottoms to slip snugly over mattress and box spring for an upholstered look. $35 each; pillowcase cover, $10.

How to give an off-duty guest bed a special new look

When you have a house full of company, thank heavens for your guest room. But how can you really make the most of that space when there are no guests to be found? For starters, you can dress the bed with quilted BedSacks to give it the look of an upholstered daybed. Add a rainbow of pastel pillows and use it for a private reading spot; for a more romantic look, fill it with mounds of pure white pillows with different lacy trims.

Since the BedSacks have elasticized bottoms like fitted sheets, they fit snugly over the mattress and box springs, giving them an upholstered look-alike finish. To make the bed up for company, just add sheets and blankets or a fluffy duvet. The BedSacks add soft luxurious comfort for sleepers—but they're so attractive there's no need to keep them under wraps.

In addition to the bedroom, the Bedsack-covered bed is an attractive look for a sun porch or summer-house living room—and it's an easy way to create an extra sleeping spot in the absence of a guest room.



Where to buy Bulova clocks.

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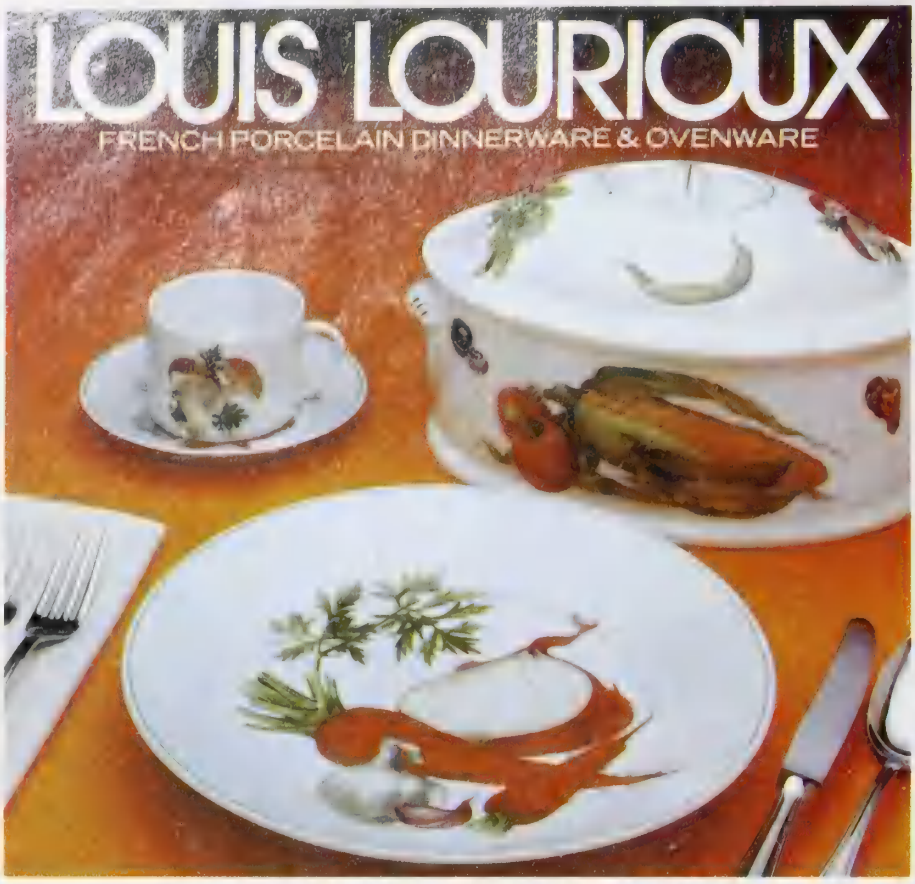
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JULIENNE. When you prepare a delight for the palate, accompany it with this French porcelain treat for the eyes. Your choice of a complete line of flameproof cookware and dinnerware. For brochure and name of nearest dealer, write to Jacques Jugeat, Inc., Dept. LL1, 225 Fifth Ave., N.Y., N.Y. 10010.



With Les Pensées Cristal giftware it's better to give than receive. Almost.

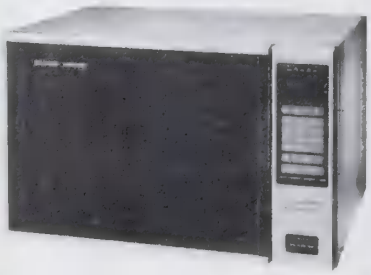
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Gifts begin at $15. For catalogue write : J.G. Durand, N.J. 08332.

INVITATION TO THE WEDDING

Appliances for the kitchen should be as handsome as luxuries for the living room



A carousel in Sharp's R-9310 microwave oven rotates food to assure even cooking. An auto-start turns it on at a preselected time. 1.53 cubic feet. $470.



A white metal Howard Miller clock has black face, white Arabic numerals, and red second hand. Battery-powered quartz movement. $59.95.



Tappan's electric range with black ceramic cooktop has an eye-level microwave oven, self-cleaning lower oven. Approximately $1,700.

If you think an imitation is as good as a BedSack®, you're wrong.



There may be imitations, but there's only one BedSack®. No imitation fits like BedSack, or offers the BedSack guarantee of perfect fit. That's because only BedSack is *individually cut to one-thousandth of an inch tolerance*, guaranteed to fit mattress and boxspring.

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KITCHEN ESSENTIALS

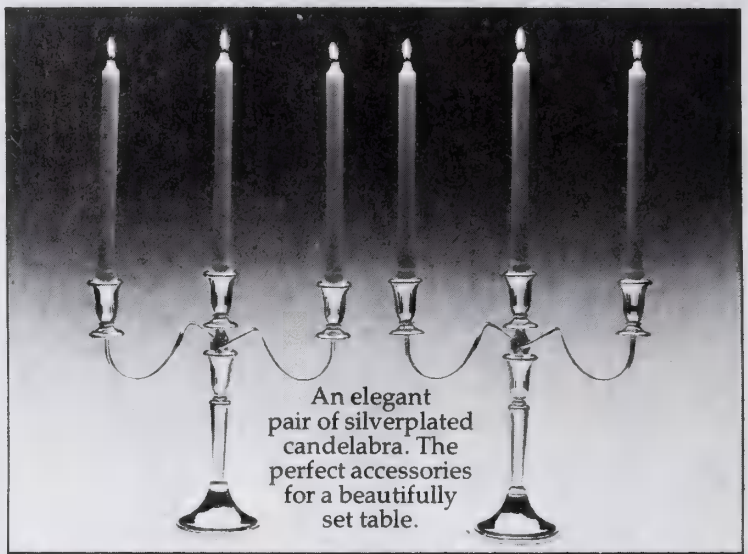
Whether you are equipping a kitchen for the first time, or adding to a collection of favorite utensils, here is what every kitchen should have.

High-carbon, stainless-steel knives:
- 2"-3" paring knife
- 8" chef's knife
- 10"-12" chef's knife

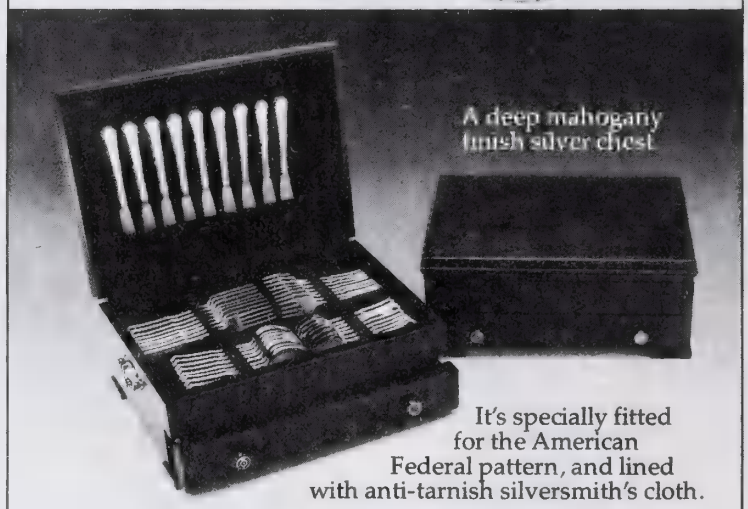
Knife sharpener
Cutting board
Kitchen scissors
Two long metal spoons (one slotted)
Two wooden spoons
Ladle
Wide spatula
Long, two-pronged fork
Tongs
Wire whisk (the more the better)
Rotary beater
Measuring spoons
Nest of cups for dry measures
Glass measuring cups for liquids
Nest of four mixing bowls
Two strainers (one small, one medium)
Flour sifter
Rolling pin
Set of flat graters
Colander
Steamer insert
Two saucepans, stainless steel or enamel on cast iron, with lids, 1½ and 3 quarts
One casserole or dutch oven with lid, 5 to 7 quarts
Two skillets or frying pans, one 7"-8", one 10"-12", with lids
Roasting pan, heavy metal, 18" by 12" by 2"
Water kettle
Coffeepot
Teapot
Oven thermometer
Kitchen timer
Pepper grinder
Openers (for bottles and cans)
Corkscrew

A COMPLIMENTARY OFFER TO COMPLEMENT YOUR AMERICAN FEDERAL STERLING.

Purchasing a 32 piece service of American Federal sterling before June 26, 1982 entitles you to a very special gift, compliments of Reed & Barton.



An elegant pair of silverplated candelabra. The perfect accessories for a beautifully set table.



A deep mahogany finish silver chest.

It's specially fitted for the American Federal pattern, and lined with anti-tarnish silversmith's cloth.

Reed & Barton's new American Federal is available at finer jewelry and department stores.

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A CLASSIC MAKES ITS STATEMENT WITH UNDERSTATEMENT.





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Shown: New American Federal. For pattern brochure, write Dept. HB, Reed & Barton, Taunton, Mass. 02780

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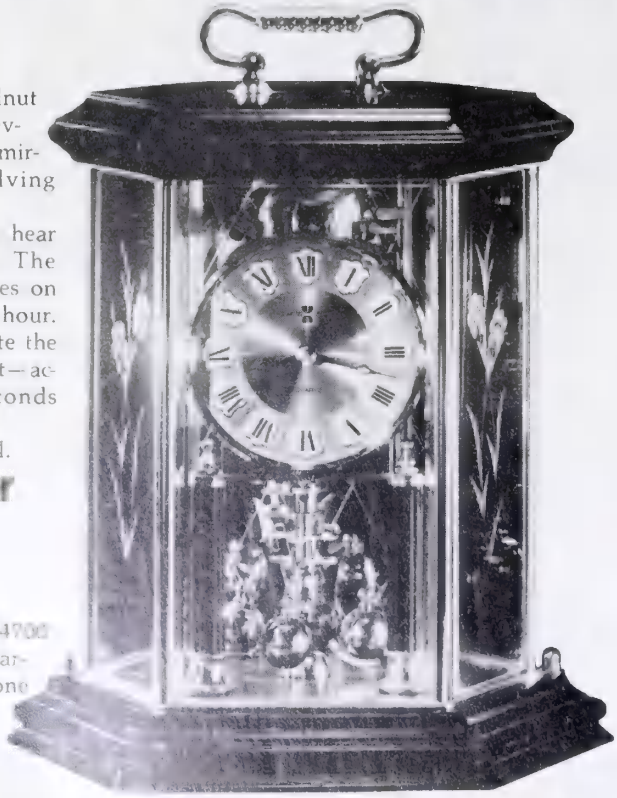


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To finish a room as beautifully as you started it, look to Gordon's. We have those special pieces that will pull it all togther. For a color portfolio of tables and cabinets, send one dollar to Dept. HB-05, Gordon's, Inc., Johnson City, Tennessee 37601.

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INVITATION TO THE WEDDING

Choose a silver pattern versatile enough to use every day as well as for formal occasions

Although choosing a silver pattern is still a rite associated with becoming engaged, many young women begin collecting forks, spoons and knives piece by piece to use for entertaining while they are single. Whether you are selecting a pattern a few months before your wedding or years before, the decision-making process should be the same: Choose silver, especially sterling, for its versatility and the lasting qualities of its design. Silver represents a large investment and will never wear out, so you want a pattern you will always enjoy using. Choose it to go with different kinds of linen, formal china and informal pottery, both plain and patterned plates.

When looking at silver seriously for the first time, try to select a store where salespeople or perhaps the bridal consultant will allow you to arrange several tablesettings. Using some of your favorite pieces (everyone has immediate likes and dislikes when seeing a large assortment), try them with different patterns of china, pottery and crystal. If the store is small enough and the people cooperative, you might also try different linens. As you are arranging these settings, be sure to notice whether or not you like the way each piece feels in your hand.

When you begin to see which designs you like best, you are on the right track. While giving it further thought, continue to window-shop: Read magazines, notice what your friends have, and visit stores where tablesettings are part of the display. Investing enough time in the initial decision will be worth it in the end.

A PRIMER ON CHINA: What to know before you buy

aking a handful of wet, gray clay turning it into a plate so fine can see your fingers through it ally quite an amazing art when stop to think about it. But then, art of pottery-making has capd man's imagination for thouls and thousands of years. The lt of this relentless experiment- Today's four major types of pot-. Which one is best for you? The ver lies in how they are made.



ommemorate Washington's 250th day, Lenox China has reproduced a gift—a porcelain bowl with arat gold trim and an elaborate monogram that was presented to nington by the owner of the Nider- porcelain factory in France. It's inches wide and costs $135.

rthenware or *faience* is the most baottery type in that it is made by ıg unadulterated clay, molding to shape and firing it. The potthat is produced is the porous of Delft plates and majolica (if glazed with opaque tin enamel decorated with metallic lusters), ell as the ceramics common to itive people all over the world. least strong of the four types of ry, earthenware is usually the expensive and has the advanof more brilliantly colored s. Other types of china, fired at er temperatures, cannot use the types of glaze dyes—earthenreds would burn up or turn an lcome gray.

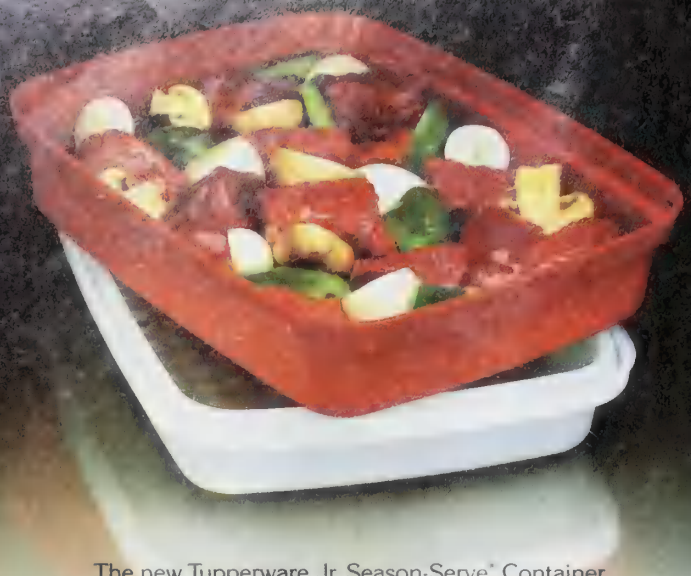
neware is made from clay fortified with ground stone, a combination that makes the clay of earthenware not only remarkably strong but nonporous. Stoneware has some of the opacity that characterizes porcelain and bone china, but it cannot be molded into their fine shapes, simply because, that thinly stretched out, it would not have sufficient strength. However, technology is changing, and today some fine stoneware is approaching the refinement of fine china.

What gives *porcelain* its special ability to be molded so delicately—to the point of actual translucency—is the addition of clay ball to the stone and clay. Fired at an extremely high temperature, porcelain acquires a strength that belies its fragile looks.

(Continued on page 68)



How to aid the marinade.



The new Tupperware Jr. Season-Serve® Container makes marinating easy. Instead of turning food, simply invert container. Grid design in base and Seal allows marinade to flow around food. Come to a Tupperware Party and see the newest, freshest ideas for storing, preparing and serving food.

We lock in freshness.
Tupperware®
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FLOWERS FOR THE WEDDING

Continued from page 52

because even the big outfits can only handle a wedding or two a day. "When a bride consults me, the first thing I want to know is the style of the wedding." Is it going to be elegant, Victorian, nostalgic, country or traditional? "Most people haven't thought everything out, so I conduct an hour interview and find out as much as I can about the bride's plans and the cast of characters. Then I visit the church and reception area, often with the bride and her mother, and a week before the wedding, phone to run through everything again."

A word about budget: It's best to tell a florist your general dollar range right at the outset because that way he or she can help you get the most for your money. "Some people are afraid they'll be talked into something more expensive, but this is rarely the case. I usually make a contract for my clients to sign that spells everything out," says Mrs. Tozer.

Planning wedding flowers falls into three stages—church flowers; personal flowers for the bride, groom, family and attendants; and reception flowers. "Most people want to keep the church simple and concentrate on bridal and reception flowers," says Mrs. Tozer. But it's important, in her opinion, to make the church look special—"as if this isn't just an ordinary service." This might mean ribbons and bows on every fourth pew candles for an evening service and two or four arrangements on or near the altar. (Catholic churches generally don't allow flowers on the altar; Protestant churches and synagogues do.) Usually, the church will want the florist to use the church's own vases, but rules vary—it's important for the florist to either know the church from previous experience or visit it prior to the wedding. If the bride would like a runner or a canopy, she should arrange that with the florist, too.

As far as personal flowers go, the bride and her bridesmaids, the groom and the ushers will all need flowers, but the decision to include mothers, fathers, grandmothers and important relatives is individual these days. "I always suggest that when in doubt, clients ask if a guest would like a flower. Often it's nice to plan to give flowers to someone who's traveled a great distance to the wedding. A flower is the simplest way to make someone feel special," says Mrs. Tozer.

Bridal bouquets can be as simple as a bundle of narcissus tied together or as formal as flowers arranged in florist's foam. "My favorite is a bouquet of individually wired flowers—they have more spray than a tied bundle, and they're less stiff than foam arrangements," says Mrs. Tozer, who adds that "Lady Diana carried this kind of bouquet at her wedding." If the bride would like to keep her bouquet, the florist can make a smaller version for throwing at the reception.

How to keep the change.



FREE GIFT!

Bring an extra guest to a Tupperware Party between March 15 and June 5 and get this Coin-Keeper Key Chain free.* Chain holds your keys, miniature Wonderlier® Bowl with Seal keeps more than a dollar's worth of change readily available for pay phones, road tolls, school lunches.

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How to mind your peas and cukes.



Prepare, store and serve in colorful Tupperware 20-ounce Servalier® Bowls with Instant Seals that lock in freshness. Set of 3 includes one each burnt orange, lemon and lime. Thin-Stor® container from Tupperware seals out drying air, helps keep vegetables crisp. Raised grid stores food above moisture.

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decorating a room in a house," says Mrs. Tozer. Often the ceilings are very high, so she tries to use tall table arrangements like pots of bright pink amaryllisses that add splashes of color throughout the room. One room she did had lots of mirrored walls, so she used mirrors on top of the tablecloths, which were double cloths in two shades of pink to match the bridesmaids' shocking pink dresses. Flowers were bulb plants with pebbles in glass cylinders. A caterer can provide tablecloths, but Mrs. Tozer likes to arrange for them herself, "because that way we have more control over the general look." Often the florist can arrange for reception tents, and even suggest caterers.

If the reception is to be at home, it's most important to have the flowers look natural. "I think a room should never look as if the florist has just left, but rather as if the lady of the house has gone out to her garden and selected the most beautiful blossoms," says Mrs. Tozer. For one at-home wedding she filled a table with a casual basket of flowers and lots of pots of individual bulb plants—and then did a more formal arrangement on the dining/buffet table.

One more spot for flowers: The cake. "I once did an English wedding and the traditional cake is marzipan—which is solid. Instead of putting flowers in the center of the top layer, I was able to stand a vase on top," says Mrs. Tozer. In addition to flowers, leaves or ivy around the bottom of the cake add a special touch.■

"It's nice if the groom's flower is related to the bride's bouquet," says Mrs. Tozer. Some suggestions: stephanotis, orchids, freesia, carnations, roses. "For the bride, we usually do white flowers, but the bridesmaids' flowers should match their dresses. They can be anything from silk violets to calla lilies." One thing to remember, though, is that dark flowers, such as anemones, seen from the back of the church, read as "holes" or empty spots in bouquets, so there's a practical reason for the traditional light flowers. A nice alternative to bouquets for the bridesmaids is baskets. "We did one wedding with flat green flower-picking baskets for the bridesmaids. The flowers were arranged so they looked like an armload had just been gathered from the garden."

At the reception, "it's the flowers that add the air of festivity." And creating festivity means setting the mood instantly right where the guests will walk in the door. If there's going to be a receiving line, it's important to have flowers there, but when the receiving line is dispersed, you'll want the floral display to look natural, "so stay away from flowers on a pedestal or an arch of greenery or something too dramatic," says Mrs. Tozer. Trees with white lights on them will give a room the glow a wedding celebration needs. Or for a nostalgic, Victorian wedding, nothing beats the impact of antique roses at the peak of their bloom.

"I approach decorating the reception area as if I were

How to start a career.

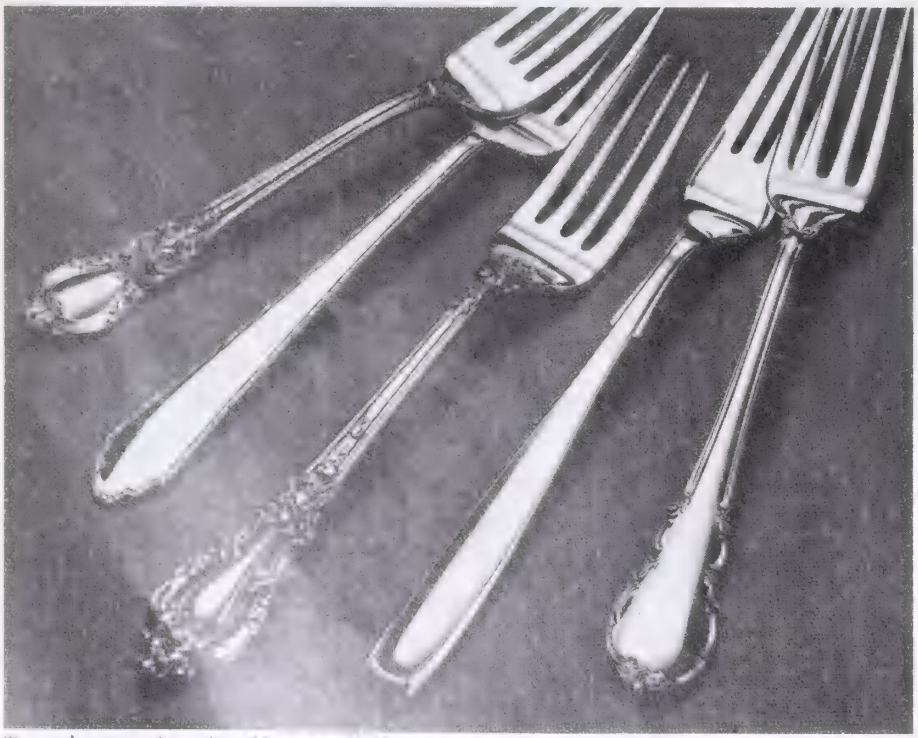


When you become a Tupperware dealer, you'll receive our Opportunity Kit (shown above) and all the additional materials you need to start your career—with no cash outlay. So if you're interested in an opportunity that lets you set your own schedule and achieve your own income goals, phone Tupperware—in the white pages—for details.

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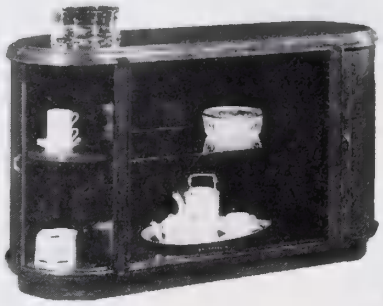


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INVITATION TO THE WEDDING



Made of ash solids and oak veneers, this 32¾-inch-high server makes a perfect room divider. Tambour doors and glass shelves display off-duty serving pieces or collectibles. $1,045, White of Mebane.

Two classics:
a rich wood server that doubles as a room divider
and a wing chair
in a timeless check



This classic wing chair has double scroll arms and Chippendale legs. Part of Ethan Allen's new 1776 collection, it's $703.50.

INVITATION TO THE WEDDING

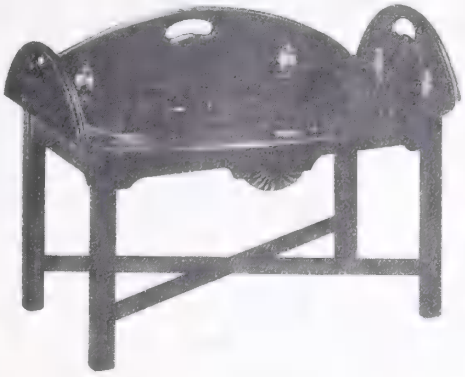
To buy for the future: Furniture with a classic look that you'll love for years



Put your feet up: This wing chair in a classic check has a woven rush ottoman with strapped-on cushion to make it the most comfortable seat in the house. $979, Knob Creek.



Inspired by the antiques of Wales and Ireland, this Bantry Bay ash and oak veneer chest is 31 inches high, 60 inches wide and 20 inches deep. About $1,250, Henredon.



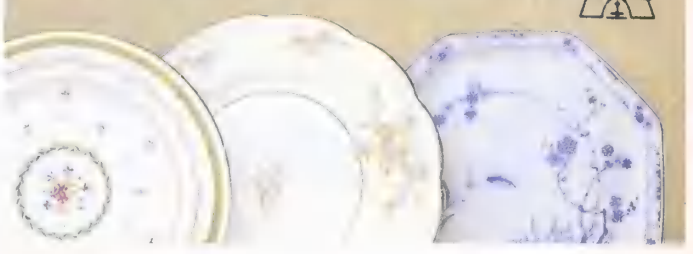
With the sides flipped down, this butler's table expands to a 30½-by-41-inch-wide coffee table. Made of mahogany, it's $469 from Gordon's.



HAVILAND
LIMOGES

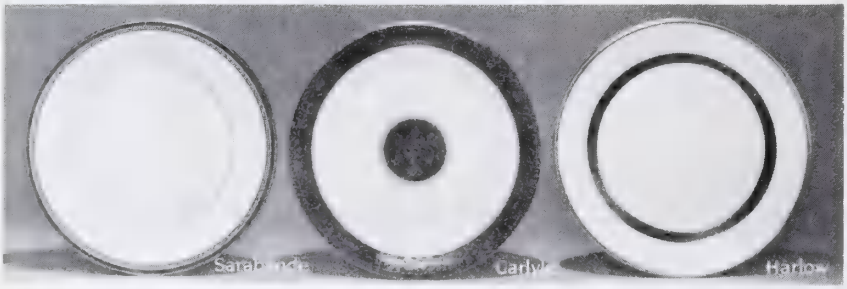
Your table will always look inviting when it's set with Haviland, the finest name in Limoges china. The pattern shown above is Prairie. For a colorful brochure, send $1 to Haviland, Dept. HB5, 11 East 26 Street, New York, N.Y. 10010. Haviland three piece settings start at $40.

The proper setting since 1842





25% off Royal Doulton China.
1 Full year to pay. No interest.
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Similar savings on other patterns and pieces. Satisfaction guaranteed by Adler's.

The 45-Pc. Set consists of 8 dinner plates, 8 salad plates, 8 bread and butter plates, 8 cups and saucers, medium platter, oval vegetable bowl, creamer and covered sugar.

The 65-Pc. Set consists of 12 dinner plates, 12 salad plates, 12 bread and butter plates, 12 cups and saucers, medium platter, oval vegetable bowl, creamer and covered sugar.

No sales tax outside the State of Louisiana.

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	Reg	Sale	Monthly	Reg	Sale	Monthly
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Carlyle	1995.00	1496.25	124.69	2735.00	2051.25	170.94
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A PRIMER ON CHINA

Continued from page 63

Bone china is very similar to porcelain in its translucency and fineness of form, but put two unglazed bone china and porcelain plates side by side on a pure white cloth and you'll notice that only the bone china plate will match the cloth's dazzling white. The reason: Bone (from the shin of an ox) added to the clay gives it a special, extra-white color.

TIPS ON SHOPPING FOR CHINA

The best way to choose a china pattern is to spread out a set—from the dinner to dessert plates. This helps you judge the effect of the entire pattern, as well as to examine it for color consistency from piece to piece. However with hand-painted sets, variation is part of the pottery's charm. Pick up the plates, bowls and saucers to see how they feel to you. Every piece, especially the teacup, should be comfortable for both men and women.

What to look for in examining each piece: The glaze should be smooth, without any bubbles or striations. If there is any gold or platinum trim on the plate or cup, check to see that it is even. At even the largest factories, all gold detailing is painted by hand—and if you've ever tried to paint a line around a circle, you'll know that the width of your beginning stroke may not match your end stroke, so be sure to check gold rims for evenness.

Since china tends to shrink from the first firing to the second, once in a great while a plate will warp and either acquire a dome in the center or a recess, in which case it is called a "spinner" because it can literally be spun on the table.

Finally, be sure to check on the future availability of your china pattern. Most reputable companies will guarantee replacement for a certain number of years, even if your pattern is discontinued. If you're

(Continued on page 70)



The Romantics

Franciscan Dinnerware presents a collection of three new patterns on a unique warm cinnamon background. Called "The Romantics," each pattern is lovingly handpainted. Beautiful by candlelight and daylight, each of these floral patterns lets you put flowers on the table every day! Lovely to look at, "The Romantics" are also beautifully practical and are dishwasher and microwave safe. You are sure to fall in love with one! **Cafe Royal** is a high-fashion rendition of the famous Desert Rose pattern which has been an American dinnerware favorite for over forty years. **Rosette** is a new soft look with a scalloped shape and a sculptured floral rim. **Bouquet** also offers a scalloped shape and a sculptured bouquet that flows across the plate. Romantically beautiful . . . beautifully practical . . . select your favorite and live happily ever after, with love from Franciscan.

Franciscan

For complete brochure, please send $1.00 to Franciscan Ceramics, Inc. 2901 Los Feliz Blvd., Los Angeles, CA 90039





A PRIMER ON CHINA

Continued from page 68

buying a pattern when abroad, be sure to check to see if the same pattern is available in the U.S. Sometimes it isn't.

Which style is best for you? Color and pattern are all individual choices, but keep in mind the style of your silver and crystal. The general rule is that, of the three components of a tablesetting, two ornate elements should be balanced by one simpler one. Thus, if you've inherited fancy crystal and silver, your best bet will be a simple china pattern. But if your crystal is plain and your silver is ornate, you can indulge your fancy for elaborately decorated china. As far as color goes, most people have a general idea about the color ranges they'd like in their houses, whether it be blues or beiges. Knowing this, you'll be able to select a china pattern with an eye to what will look best in your dining room.

How many place settings do you need? Eight place settings should be enough for most formal dinners, but the ideal number is 12 since it's not uncommon to have more than eight for coffee and dessert or a casual party.

New style idea: To stretch your fine china set, choose a casual stoneware or earthenware pattern in a complementary palette or style. That way when you have a big buffet you can combine both sets of dinnerware—with very beautiful results. Another new twist to the traditional china set is to choose a different pattern for a butter plate or soup bowl, one with a border or floral pattern, to set off solid dinner plates. Or experiment with different shapes—mix an octagonal plate with round plates to give your place setting a little extra flair.

CARING FOR YOUR FINE CHINA

The best way to stack plates is with paper or padding between

(Continued on page 72)



Fine French crystal you can afford to enjoy.

Patterns begin at $6 a stem. Shown, Dampierre.
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Write: J.G. Durand, Millville, N.J.08332

cristal d'arques





A PRIMER ON CHINA

Continued from page 70

them. That way there's little danger of scratching plates. Avoid using serrated steak knives with all china, but especially with earthenware, which has a softer glaze.

While dishwashers are not in themselves a hazard to fine china, hot water, strong detergents and jostling are. So if your dishwasher temperature can't be controlled or your detergent is too strong, it's best to wash fine china by hand. If there is any gold or platinum trim, avoid dishwashers altogether.

Since porcelain and fine china are so beautiful, most people tend to save them for special occasions, but you really should never be afraid to use your china. Despite its extreme delicacy, porcelain is a remarkably sturdy material—made to last not just generations but centuries.■

STORE LISTING

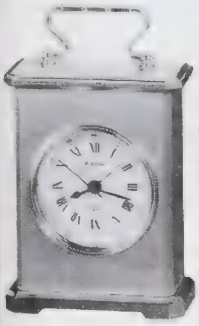
Continued from page 52

J.L. HUDSON—Detroit
LEVY'S—Tucson
MACY'S—California—all 21 stores
MARSHALL FIELD'S—Chicago
PIZITZ—Birmingham (Downtown), Roebuck, Century Plaza, Five Points West, Midfield, Brookwood, Huntsville, Florence, Gadsden, Tuscaloosa, Montgomery, AL
RIKE'S—Dayton (Downtown), Salem Mall, Dayton Mall, Kettering, Upper Valley, OH
SHILLITO'S— Cincinnati (Downtown), Kenwood, Tri-County; Oxmoor Center (Louisville) and Fayette Mall (Lexington), KY
SIBLEY'S—Rochester, NY
STIX, BAER & FULLER—St. Louis
STONE & THOMAS—Wheeling, Weirton, Elm Terrace, Charleston, Beckley, Bluefield, Clarksburg, Fairmont, Buckhannon, Parkersburg, Huntingon, Huntington Mall, Elkins, WV
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WOODWARD & LOTHROP—Washington, DC

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This adaptation of a French carriage clock has a battery-operated quartz movement that never needs winding. Bulova, $44.95.

Accessories to brighten a room

So much is written and so much advice given to newlyweds about basics that extras—accessories—are sometimes forgotten. Lists abound of basic furniture, china, silver, even appliances, and rightly so. But sometimes after the fundamentals are in place, a room may lack a feeling of personal style, which often comes from accessories lovingly collected and displayed. A thoughtful gift-giver might start a young couple on just such a collection with a handsome accent piece for the living room or for the dining table. Some suggestions: Down-filled pillows for a sofa, special boxes of all sizes, baskets, vases (large and small), luxurious afghans, lacquered trays.■





Magnificent Gorham Coffee Pot in rich silverplate from the "Strasbourg" collection. Part of a 4-piece tea set specially sale priced by Ross-Simons at $525 (regular retail $875). To order call toll-free 800-556-7376. ROSS-SIMONS JEWELERS 136 Route 5, Warwick, RI 02886. Major credit cards accepted.

ROSS-SIMONS

YOUR COLLECTIBLES

Where are they from and what are they worth? Here are expert answers to our readers' questions—and maybe yours!

By RALPH AND TERRY KOVEL

Q My iridescent-gold glass vase measures about eight inches in height. I have taken it to several dealers who have told me that it might be Steuben but others suggested the name "Durand."

—M.H.L., Doraville, Ga.

A. There was a famous glassworks in Vineland, New Jersey, run by Victor Durand that made art glass from 1924 until 1931 when Mr. Durand died. Most of the glass made during those seven years was unmarked. His gold ware was similar to Tiffany's, although the color and internal designs in the glass were very different. The leaflike decorations on your vase are typical of those made by Durand.



Although Durand is a relatively recent glassware, it is prized by collectors. Your vase could bring well over $1,200 at auction.

Q What is the age of this English coffeepot? It has four marks on the bottom—a lion with his tail up, a crowned head of a catlike animal, a blurred letter and the letters WC.

—S.B., Blairsville, Penn.

A. This coffeepot was popular during the mid-1700s. The marks clearly identify it: The lion means it was made of sterling quality silver; the crowned leopard head indicates it was made in London; the blurred letter is the year, probably 1748 or 1749; the WC stands for William Cripps, who was a talented silversmith. If your coffeepot is in unrepaired condition, it is worth at least $3,000.







The lamp, suggested retail $75. Just one from a collection. About $11 to $80.

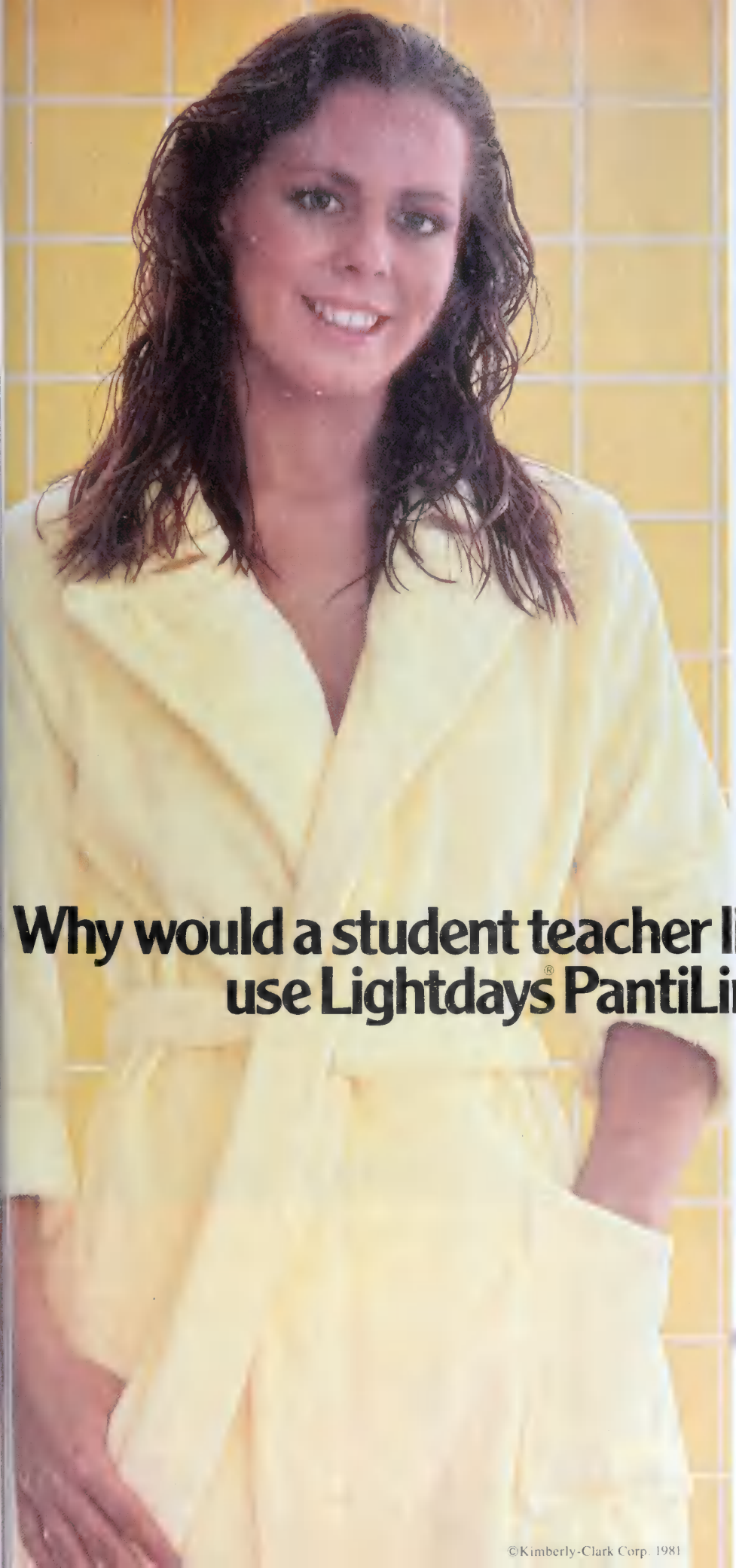
Q We have a piece of marked Wedgwood, also known as Jasper—what is it?

—L.E.T., Van Nuys, Calif.

A. It is an old antique shop joke to talk about Jasper Wedgwood as if it were a person, but the founder of the Wedgwood factory of England was Josiah Wedgwood. Developed in 1774, Jasper is one of the most famous types of pottery made at the Wedgwood factory. Jasper is a stoneware that was made to resemble the early semiprecious stone cameos. The vase was made from a solid dark clay, and white clay was used for the design, usually of classical figures. The most famous items were made in blue and white; but other colors were also used. Later jasper pieces were made



(Continued on page 77)



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French Vanilla [illegible] newest color leaves you [illegible] palette wide open because it blends so beautifully with any shade, yet stands by itself with a flavor uniquely its own. Exhibited here on the new Pristine™ Bath/Whirlpool, Ellipse™ lavatory and Rialto Water-Guard® toilet. Just a small part of the gallery of bath and powder room fixtures Kohler has created in French Vanilla.

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THE BOLD LOOK OF **KOHLER**

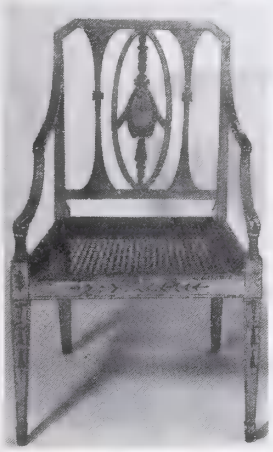
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Continued from page 74

by a different method using one color of clay and added coloring. Your cup and saucer are of the type made for many years. It is necessary to determine the age to determine the value. The marks may help. If the word England appears on the bottom of the cup, it is 20th century. If only the name Wedgwood is there, it may be older. The value can vary from $300 for a late-19th-century cup to $100 for a recent one.

Q My heirloom chairs have always been called "the Georgian chairs" by my family. I find this confusing. The chairs are made of painted wood and have cane seats.

—E.H., West Des Moines, Iowa



A. The Georgian period was from the beginning of the reign of George I in 1714 to the end of the reign of George IV in 1830. Collectors often refer to this period as Georgian, George the First, or George the Third. The period lasted so long that the preferred terms identify the furniture by the names of the most prominent designers such as Chippendale, Sheraton and Hepplewhite. Your chairs are both Georgian and Hepplewhite in style. The square back, rectangular legs and light painted surface indicate the late-18th-century period. Another name is "classical revival" furniture. Chairs like yours are most valuable if the original painted finish is in good condition. Your chairs should retail for about $2,000.■

This column is based on questions from readers. We regret that we are unable to answer letters personally, or return photographs.

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*3 Applications

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And here's another important fact to remember. To help your plants grow, they need to be periodically repotted into larger pots using a standard potting soil.

For fuller, greener plants, nourish them with Knox.



WHERE TO FIND IT

Hard-to-find antique wicker—and skilled restorers

By SYLVIA SUNDERLIN



Wicker platform rocker, c1890, from Inglenook.

Whimsical Victorian handmade wicker pieces, with their ornate curlicues and elaborate woven designs, are more and more in demand. Bar Harbor chairs, rockers, screens, tables and even the factory-made rattan sets of the 1920s and 1930s—the settee, rocker, chair and table suites so popular for sun room or porch furniture—are getting harder to find. Equally sought after are the accessories of the era such as sewing and fern stands, tea carts and the many children's furnishings: cradles, rockers, high chairs and doll carriages. Restorers of wicker are few, but listed among dealers are several experts in repairing.

American Classics, 4944 Xerxes S., Minneapolis, MN 55410; (612) 926-2509—This group of country-furniture specialists includes Liz Heisler, (612) 487-1349, with a plentiful stock of Victorian to the mid-1930s wicker; rockers and many children's items including high chairs and a few rare pieces, such as a fanback rocker.

Inglenook, 529 Hudson St., New York, NY 10014; (212) 675-0890—Frederick DiMaio's antique wicker furniture, in the rough or finished to customer's taste, includes Victorian rockers, table lamps and planters. Tables are $75 to $300; sofas, $300 and up.

Mary's, 9615 Manchester, St. Louis, MO 63119; (314) 962-3734—Mary Kuper and daughter Sally have many kinds of wicker furniture from rockers to more unusual pieces like flower stands. A Victorian photographer's "posing" chair is $400. They ship all over the United States. Inquire for specific pieces.

R & R Antiques, 79 and 81½ Anderson Street, Hackensack, NJ 07601; (201) 489-8040—Roz Gradenger has a large assortment of Victorian to mid-1930s wicker furniture, painted and natural. Victorian rockers are from $295 to $500; unusual Heywood-Wakefield *(Continued on page 80)*



Silverplated Letter Ope[illegible]ection of Gorham antique designs. Clockwise, "Colonial Eagle," "Dolly Madison [illegible]" $15 each. GEARY'S, 351 No. Beverly Dr., Beverly Hills, CA 90210. Add $2 for ha[illegible]ou. In Calif. add 6% sales tax. Local 273-4710. Calif. (Outside 213) 800-252-00[illegible] 800-421-0566.

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WHERE TO FIND IT

Continued from page 78

sets start at $900.

Seaport Antiques, Rt. 54, Fenwick, DE 19975; (302) 436-8962—Kit Lyman maintains a large stock of wicker in this year-round resort-area shop. She always has lots of rockers, old-fashioned baby carriages and many other desirable wicker pieces.

A Summer Place, PO Box 276, Guilford, CT 06437; (203) 453-5153—Mary Jean McLaughlin's new shop is devoted almost entirely to Victorian and unusual wicker: rocker and chair sets; fire screens; cribs and very ornate bassinets. Write or telephone for information.

Van Worth Antiques, 23 Stevens St., Littleton, MA 01460; (617) 486-3389—Owner Jim Butterworth sells only mint-condition or restored wicker and nothing in the rough. All restorations are done on the premises and painted to customer's order, usually white or cream. Choice pieces include wicker vanity and bureau, $4,000 the pair; child's sofa about $400.

REPAIRS AND RESTORATION

American Classics (see above)—Liz Heisler repairs wicker and also does authentic rush repair.

W. B. Lewis, 231 Chatham Ave., Pooler, GA 31322; (912) 748-4094—Mr. Lewis restores only antique Victorian chairs such as rockers and high chairs. Write or telephone for information.

Mary's (see above)—Sally Kuber does skilled repairs and refinishing of wicker furniture.

Van Wood Products, 571 W. 71st St., Miami, FL 33150; (305) 751-5506—Expert repairs made to wicker furniture, including restoration of hand-woven medallions, spider webbing and other intricate patterns. Cane and rush seats are also restored.

Van Worth Antiques (see above)—Craftsmen restore not only antiques in their stock, but receive pieces for custom repairs and refinishing.■


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he renowned illustrator
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rt of enchanting beauty,
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today's world of fine book illustrators, there is one me that stands out among the rest—*Tasha Tudor.* An ist who, for almost fifty years, has been capturing the arts of millions with art that is happy, innocent and ed with old-fashioned charm. With delicate use of ors and a wealth of detail, her illustrations create a gical world of make-believe with characters as love- e as they are unforgettable.

Now, to celebrate the 150th anniversary of author isa May Alcott's birth, Tasha Tudor has created her y first works in porcelain. A collection of limited tion "Little Women" sculptures that are sure to be of eptional interest to collectors.

"Amy" portraying Louisa May Alcott's charming, e-eyed beauty, inaugurates the collection. Crafted in e, hand-painted porcelain, it is a thoroughly de- ntful work of art. And it will be issued at the very dest price of just $75—which may itself be paid in venient monthly installments.

The figure that Tasha Tudor has designed is so vivid, alive, it's as if "Amy" had invited you into the pages Little Women" to come pay a special visit. There she with bent head and dreamy eyes fixed on the sketch- in her lap. From her golden curls cascading down her ulders, to the ruffled pinafore she wears as an artist's ock—she's the very vision of loveliness. A captivat- and compelling sculpture as charming and full of ce as Louisa May Alcott's young artist.

To ensure that every small detail of Tasha Tudor's —every nuance of expression—is faithfully cap- d, each sculpture will be individually crafted by mas- porcelain artisans in Japan. Each sculpture will be d-cast ... hand-assembled ... and meticulously hand- nted with uncompromising care.

In the tradition of classic works in fine porcelain, ny" will be issued in a single limited edition, reserved usively for those who order from the collection by vember 29, 1982—the 150th anniversary of Louisa Alcott's birth. When all valid orders from these viduals have been filled, the edition will be per- nently closed.

Amy" will bring her own personality and charm to r home and any room in which you choose to display . And in time to come, this engaging work of art is ly to become a treasured family heirloom, lovingly ed on from mother to daughter.

To acquire your own hand-painted fine porcelain pture of "Amy" by Tasha Tudor, it is important to act mptly. Please be sure to mail the accompanying ad- ce reservation application by May 31, 1982.



Figure shown actual size of 5¼" in height.

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ADVANCE RESERVATION APPLICATION

Amy *by Tasha Tudor*

Franklin Porcelain
Franklin Center, Pennsylvania 19091

Please accept my reservation for "Amy" by Tasha Tudor, to be handcrafted for me in fine, hand-painted porcelain.

I understand that I need send no money now. I will be billed in four equal monthly installments of $18.75* plus 75¢ for shipping and handling, with the first payment due in advance of shipment.

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WHAT TO LOOK FOR IN THIS ISSUE



FURNITURE COLLECTIONS

—you'll be seeing them throughout the issue, selected by our editors to show you the best of what's in the stores right now. Among them are two groups generating the kind of attention and excitement we haven't seen for a long time: reproductions of museum-quality country antiques at their sophisticated best; well-thought-out collections of mostly American designs it would take a lifetime to find. We'll show you how to decorate with them in the style you live with now.



CONDOMINIUMS THAT LOOK LIKE HOME

—they're the most innovative thing to happen to housing in decades. Condominiums persist in being the center of attention and controversy. The kind we're showing look just like home. And we're pointing out how the influences of American regionalism shape the way multiple housing is designed. You'll see how easily the furniture you have now adapts to condominium living. Plus, noted architecture critic Paul Goldberger describes the condominium "house" in your future.



CLEAR COLOR

—we've watched a palette of clear pastels emerge in the last year or so. We've also seen it mature: soft corals, orchids, pistachios and aquas used with naturals that play up pastels' delicate hues. Accents in deep colors and in natural materials, such as the elegant lacquered tray on the table, *right*, strengthen the pastel look. We've used this palette to show you just how versatile it is in houses and condominiums from Boston to Florida,each with distinctive decorating style.►

COLLECTOR'S CHOICE: MUSEUM OF AMERICAN FOLK ART REPRODUCTIONS



The setting: a late-19th-century-style manor house reborn into the 20th century as a three-part condominium situated in a park bordered and protected by the Audubon Society. *The players:* a metropolitan museum, a major American furniture company and an interior designer known for his skillful blending of the old with the new. *The story:* The Museum of American Folk Art in New York City has joined hands with the Lane Company to produce a 66-piece collection of reproductions and adaptations of original pieces owned and exhibited by the museum. Called the America Collection, the group consists of pine furniture in scrubbed and painted finishes and upholstered pieces from Lane's Pearson Division. It's the start of a reproductions program that will eventually include nearly everything we associate with country style: baskets, quilts, pottery and charming small prints that will be appearing on fabrics and sheets. It's a celebration of a time when the furnishings used by American settlers in their early homesteads reflected their spirit and their vitality.

Chartered in 1961, the Museum of American Folk Art was established by scholars and collectors of the decorative arts that distinguish the genre. The charm and simplicity of this art has attracted an enthusiastic public.

The manor house was built in the 1930s by Philip Richardson, son of the noted American architect H.H. Richardson. Fifty years later, developer Paul Irwin of Charles River Designs gutted the house and built three elegant apartments. Handworked details from the original interiors were recycled: hand-painted doors with mantel-like lintels; mantels; even the lovely pale bricks, saved for the new fireplaces.►

You can decorate now with pieces it would take a lifetime just to find



WILLIAM P. STEELE



Above: A close-up of the lightly scrubbed finish of a gateleg table in the living/dining area of one of three apartments made rom the Richardson manor house, part of the Phillips Pond Condominium plan in South Natick, Massachusetts. The sofa, from Lane's Pearson group, is covered with a flamestitch-patterned cotton in soft corals by Brunschwig & Fils. Prices within the America Collection start at $120. *Left:* Secretary desk, original or reproduction? Answer on page 93.

tradition redefined

COLLECTOR'S CHOICE:
MUSEUM OF AMERICAN FOLK ART
REPRODUCTIONS



FOR MORE DETAILS, SEE PRODUCT INFORMATION

Timeless design is a combination of the artist's feeling for his material and the faithfulness to the piece's intended function

In what was originally the toolshed of the manor house, the architects at Charles River Designs created a bedroom *(left)* to which they put French doors and a cozy fireplace.

The focal point of the room is a pencil-post canopy bed, so called because its posts taper to a subtle point. Designer Paul Leonard added bed hangings in the spirit of the 18th century, when they were used to keep the warmth in, leave drafts out. In the left corner stands a painted cupboard used to store TV, books and a sound system. Its blue buttermilk-paint color is taken from the same hues produced in the late 18th century, when buttermilk was added to pigments to produce an almost indestructible finish.

Mr. Leonard had his own idea about how to treat the bedroom floors. Having found an antique quilt patterned with stars for the bed, he set about using three colors of quick-drying acrylic paint with which to make a "baby block" pattern that plays off the quilt. The result resembles old stone whose look works with the





WILLIAM P STEELE

Above: Four pieces from the America Collection make this dining area both elegant and relaxed. The wing chairs at the head and foot of the table are upholstered with cotton from Lee/Jofa; crystal water goblets, Crackle dinnerware and silver flatware are all from Tiffany. Pink damask napkins, Descamps; hand-glazed bud vases, Gordon Foster Antiques.

Left: Pencil-post bed, painted cupboard, upholstered armchairs, writing desk and chair *(foreground)* in the bedroom show the diversity in the Lane America Collection. Chair upholstery fabric by Quadrille; antique quilts and woven blanket from Thomas K. Woodard; bed linens, from Descamps; bed-hangings' fabric hand-painted by Peter Fasano for Alan Campbell.

tural materials that give untry decorating its flair. or how-to, see Lookout.) The dining area *(right)* of e apartment flows from e entry into the living om—one continuous ace. The most popular le in the later decades of 17th century was the p-leaf table. This adap- ion is a gateleg version a drop-leaf whose large scale was considered just right for entertaining groups, making it the first "tea table" fashionable in colonial times. Behind the table is a cupboard with Gothic glass doors. It is filled with a large collection of majolica with pieces from Italy, Spain, England and America. As fabric was a luxury in the 18th century, an upholstered wing chair was a symbol of prosperity; pulled up to a dining table, the wings screened the cold draft or the fire's heat. Side chairs are reproductions of mid-18th-century country Chippendale designs with rectangular stretchers at their bases.►

One of the great appeals of country-style decorating is that it mixes the old and the new, in both city and country places

Tradition Redefined

COLLECTOR'S CHOICE:
MUSEUM OF AMERICAN FOLK ART
REPRODUCTIONS



Above the ceiling level of the dining area, there's a hint of the study/bedroom, which overlooks the living room. The upholstered furniture is covered in soft coral shades on fresh white grounds contributing to the up-to-date feeling. Fabrics on armchairs by Lee/Jofa; Coury rug. Painting over camelback settee, collection of Robert Bishop.

Contemporary coral and pistachio add a modern zest to furniture rooted in the 19th century

Among the three condominium floor plans within the manor house was one whose elements designer Paul Leonard felt best expressed the style in which we live today: one great room in which living and dining flow together; cathedral ceilings with soaring scale; French doors that open on to terraces; and windows that draw from traditional shapes adapted to a modern setting. This apartment's design allowed for a second room overlooking the living area *(above)*. The loftlike space is appropriate for a study that can also double as guest room. The livin room's upholstered furni ture adapts late-18th-cen tury chairs to the scale c today's rooms. The coffe table in front of the sofa adapted from a mid-18th century tavern table, use as a work surface.



The manor house built by Philip Richardson in the 1930s is a copy of a Georgian house of the 1880s. The toffee color is the same shade as the original. Each condominium averages eight rooms including entry hall, kitchen and three baths. Tennis courts and a swimming pool plus year-round garden maintenance are built into the managing plan of the total property.

A LATE-19TH-CENTURY MANOR HOUSE TURNED CONDOMINIUM IS THE SETTING FOR OUR COUNTRY REPRODUCTIONS

As if they were made for each other, a furniture collection of museum reproductions fills one of three elegant apartments in the Richardson manor house at Phillips Pond in South Natick, Massachusetts



Wall-to-wall windows make this kitchen bright and sunny. It is equipped with modern built-ins and handlaid tiles.

Below: The handworked wooden doors of the house's original interior lead into the living room.



The Phillips Pond Condominiums prove a point: It is possible to have privacy and community whenever either is desired. The manor house sits inside a protected park whose boundaries are set in perpetuity due to ownership by the Audubon Society. Private entries to each unit, and carefully planned oblique terraces and landscaping preserve the aura of country living in a secluded wood. "Our main idea in executing this plan," says Paul Irwin, the developer, of Charles River Designs, "was to offer a unique use of this splendid house. Taxes would have eventually ruined the potential of the house and the land. By securing the land, we opened the house to a new life."►

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Tradition Redefined

COLLECTOR'S CHOICE: MUSEUM OF AMERICAN FOLK ART REPRODUCTIONS

"What better way to extend the work of the Museum of American Folk Art than to enter into a reproductions program that celebrates the style, craft and history of what we exhibit?"

"This is only the beginning of an ongoing program of museum-approved reproductions and adaptations," says Dr. Robert Bishop, director of the Museum of American Folk Art in New York City. "It is essential for museums to assume the burdens their operating costs require. Instead of charging higher admissions fees, we decided to enlarge the total scope of what folk art means—to us and, of course, to our public.

"We looked for the right combination of elements that would present pieces from our collections at their best: quality of craftmanship, faithfulness to scale and proportion. I personally assisted in the selection of objects for reproduction and worked with the Lane Co. with an eye toward two things: each piece's versatility and its power to evoke that special quality that makes it a work of art.



EDWARD OLEKSAK

Dr. Robert Bishop

"In 1981 President Reagan appointed a task force to look into the state of the National Endowment for the Arts and the National Endowment for the Humanities, both of which have contributed funds to our exhibitions and other programs. In view of reduced budget considerations, we've looked to other avenues. A reproductions program seemed a natural extension of our work. Part of the income realized by this collection will be used for the museum's building fund—we're establishing new headquarters and exhibition space. This fall we're presenting a folk-art film festival—another way of alerting the public to the spirit of folk art."

Individual membership: $25. Write to Museum of American Folk Art, 49 W. 53rd St., New York, N.Y.

Where to learn more about the furniture in the America Collection

Dr. Robert Bishop will be appearing at stores across the country. As we go to press . . .

☐ ***April 26:*** Joske's, San Antonio, Tex. ☐ ***May 3:*** Meier & Frank, Portland, Oreg. ☐ ***May 7:*** J. W. Robinson Co., Los Angeles, Calif. ☐ ***May 10:*** Davison's, Atlanta, Ga. ☐ ***May 21:*** Cain-Sloan Co., Nashville, Tenn. ☐ ***June 4:*** Lazarus & Co., Columbus, Ohio ☐ ***July 17:*** Lane Space, Atlanta, Ga. ☐ ***Sept. 27:*** Carson Pirie Scott & Co., Chicago, Ill.

Fall '82: On American Style!

Bloomingdale's will celebrate America in all her variety of regional style. As we go to press, the America Collection is being planned for two model rooms—one very modern, the other rustic—that point out the collection's versatility.



Original



Reproduction

TWO BLANKET CHESTS: WHAT'S THE DIFFERENCE?

The chest on the right resembles the one on the left in every way but one: It takes literally centuries of use and loving care to impart the patina which yields the mellow color and feel of the antique.





WHAT IS WHAT?

There are two originals and two reproductions from the America Collection shown above. Just by looking, can you tell the difference?

From top left: Original drop-leaf tavern table of maple and pine, probably from New England; reproduction of a four-legged end table with hidden pull-out tray; reproduction of a two-drawer blanket chest; china hutch, an original from Pennsylvania, with dark silver-green painted finish, late 18t century. Secretary desk on opening page, a reproduction!

MORE TO COME

To promote the spirit of American folk art, a number of companies have joined the museum's effort

) roducts from kitch- en accessories to ationery, lighting to floor verings will become ailable throughout the ar as the America Col- tion expands its scope. ve manufacturers are ady to get this sophistica- ted country look underway: J. P. Stevens and Co., bed-and-bath linens; P. Kaufman, Inc., printed fabrics; Milbrook Wallcoverings, wall coverings; Celebrity, Inc., fragrances for the home; Vogue Pattern Service, home-sewing projects.

WHY DOES FURNITURE IN THE FOLK ART STYLE APPEAL TO US TODAY?

"There is an underlying elegance and grace to furnishings whose function is more apparent than its decoration"

"The thing that speaks to me so clearly about the spirit of folk-art furniture is the purity of its *intent,*" says designer Paul Leonard, who decorated the apartment at Phillips Pond in South Natick, Mass. *(previous pages).* "These pieces were designed for domestic use, and the originals from which the reproductions were made had little to do with decoration or frippery. Good design is good design whether it's an expression of early American craftsmanship or something from the court of Louis XIV. First and foremost is the quality of the design of the furniture you're working with—its line, form, color and texture. The light finish of these pieces allows them to blend marvelously together or with pieces from other periods and styles. The light pine finish also affords a good beginning to those who are starting out decorating a house, because everything that comes after will look good with it. The pine color plays up collections—the baskets, quilts, pottery and textiles we've come to love and accept as a natural part of the country look. They take on a special glamour when the light color provides the background.



EDWARD OLEKSAK

Paul Leonard

"The condominium I worked on with House Beautiful was certainly no rustic cottage. And I think we succeeded in showing that there is an underlying elegance to these pieces regardless of their setting. We used as many hand-worked accessories as we had room for. The painted bedroom floor, hand-painted bed-hangings and hand-glazed bud vases on the dining table expressed the feeling this *genre* is so well liked for.

"Nature plays a role in the easy and romantic feeling of these rooms. All that light plus the wooded views make the apartment feel protected and welcoming at the same time. The emotional security associated with the comfort of the rooms is their greatest, lasting appeal. The added dimension of zest that folk art conveys brings it all to life."■

Tradition Redefined

COUNTRY UPDATE: SCRUBBED PINE LOOK, WORLDLY ACCESSORIES, UP-TO-THE-MINUTE COLOR▸







What looks like a fine mix of inherited furniture is really a cross section of Thomasville's new 19th-century reproductions, which enable you to select blue-painted Windsor chairs, a keeping table (used as a desk above), a gateleg table and an English pine corner cabinet all at once. Upholstered sofa and chairs are by Tomlinson. All fabrics from Quadrille.

There's not a piece of antique furniture in the room—

Ah, to give a room the charm of the past, the vitality of the present and the timeless beauty of a traditional look—that's quite a tall decorating order, especially when you're putting the look together from scratch. But it can be done—as illustrated by this brand-new living room, an example of the kind of spaces being found in today's most exciting condominiums. What gives it a feeling of heritage is the country furniture—an assortment of scrubbed-pine tables, each unique and full of personality; blue-painted Windsor chairs; an English pine corner cabinet; even a black-painted highboy. Though the pieces are so eclectic they look as if they could have been inherited, they're actually all modern reproductions, part of Thomasville's new Replicas 1800 collection. What updates the country furniture is not just its wide-open, airy setting but the contemporary way it's used in the space. Covered in big pillows, the sleigh



Part of the contemporary freshness of this updated country room comes from the fan window-topped Atrium Doors by Moulding Products. The black-painted highboy, Marlborough armchair, pine sleigh bed and Connecticut tea table (next to bed) are by Thomasville. All baskets are from Gordon Foster; most accessories, John Rosselli.

it's all country reproductions you can buy now

bed doubles as a sofa; a three-drawered keeping table serves as a handsome desk; and a gateleg dining table works off-duty as a library table for books and collectibles. With the addition of invitingly overstuffed chairs and sofa, the room has the variety of seating and work areas family needs—plus the spaciousness necessary for entertaining, a feeling that is played up by the white walls, bare floor and bleached beams. The touch that makes the mix of past and present so sophisticated: worldly accessories—a Victorian lap desk on the pine keeping table, Chinese porcelains, majolica plates, a bright red papier-mâché chest as a coffee table, even contemporary American pottery. These very personal accessories, a world away from the expected quilts, decorated stoneware and folk art, give the scrubbed-pine look of the country furniture a timeless beauty that's right at home—even in the newest of condominium spaces.■



Tradition Redefined

TIMELESS FURNITURE ADAPTS TO A FLORIDA LIFESTYLE



WILLIAM P. STEELE

Condominium living" in a southern climate often conjures up visions of glorified beach-house decorating: white wicker, tile floors and bright colors. This living room *(above)*, with its gently formal furniture, delicious sea-green walls and handsome architectural details, offers another option for people who want balmy weather without giving up gracious living; condominium conveniences without too much informality.►

Inside and out, this Williamsburg-inspired condominium brings a modern liveliness to traditional elegance

Many families who move to condominiums do not want a completely fresh start. They want to take their furniture and their way of life with them. To illustrate a decorating style for families who want all the comforts of home—their old home—plus new services and conveniences, the editors of House Beautiful, with the help of Scruggs-Myers, decorated one of the graceful new Pelican Place townhouses in Belleair, Florida. The finely detailed woodwork, handsome French doors and sweeping stairs give these condominiums the warmth and character of older houses, and their generously proportioned rooms provide a fitting backdrop for traditional furniture. Although the pieces in this townhouse are new reproductions from Henredon, they were chosen because they look like pieces a family might have loved for years. To give furniture in the living room *(preceding pages)* a new lightness for a southern climate, white-on-white patterned fabric covers the plump sofa and upholstered chairs, and acts as a cool counterpoint to the dark wood of traditional pieces. Clean-lined accessories, used sparingly, and lighthearted rattan drums instead of the usual coffee table contribute to the airy feeling. The clear sea-green wall color here and in the dining room *(below, near right)* pays homage to the balmy climate while being subtle and sophisticated enough for the easy formality of furniture and rooms. Color accents in the living room are in several luscious shades of pink, some of them taken from the beautiful old needlepoint rug. In their enthusiasm for gracious rooms and fine woodwork, the builders have not neglected the exteriors of the townhouses, which are especially reassuring to families moving from larger, older homes. Rough-cut siding and cedar shingles resemble materials used in Williamsburg houses, from which the builders borrowed many details. Walks leading to hospitable front doors are brick-paved, and driveways are made of bricklike materials. To help keep the cost of air-conditioning down, ceilings and exterior walls are generously insulated. Doors and windows have insulated glass.►

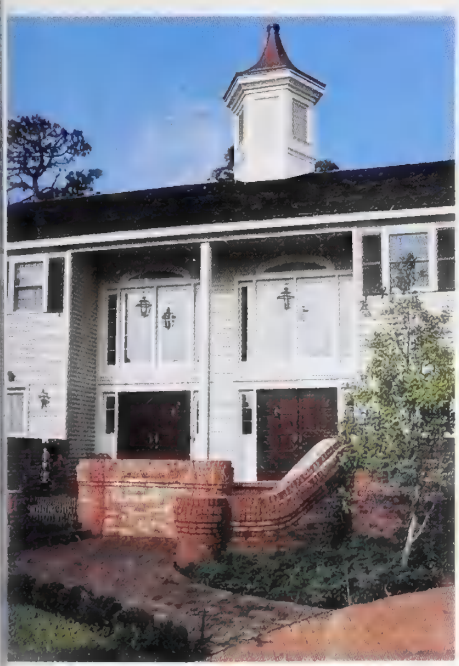


Above: The airy, two-story entrance hall, from which a sweeping soars up to the bedroom floor, is paved with tile from Ceramic



Dining room walls above the wainscoting are the same sea green as the living room. Antique chairs surround the Henredon table

The French doors on either side of the living room fireplace open to this small, private brick terrace that looks out across a golf course. The Chippendale-style design of the garden furniture is especially appealing in the traditional ambience.



Small-paned windows and wide front doors are part of the careful detailing.



The luxury of a nearby swimming pool and the convenience of garages adjacent to each townhouse are two of many things that make condominium living appealing.



Cutting out the clichés: Fresh checks with formal furniture, a blush of pink on the ceiling

The bedroom of this Florida townhouse is spacious enough to serve several functions, and so appealingly furnished that it might be hard to leave. Arranged to act as a second sitting room, the room includes a tea table in front of the fireplace for breakfasts on chilly mornings. In warm weather, breakfast on the second-floor deck, accessible through two sets of French doors



is something to wake up for. The color scheme here as elsewhere gives a new twist to pastels with a pink ceiling casting a rosy glow on everything. A sisal rug, fresh blue and white checks and a sunny floral lighten the traditional furniture, which adapts so harmoniously to the generously proportioned room. The mix of patterns is lively but comfortable.■

A capacious secretary and comfortable cushioned chair would make household business a pleasure. Potted trees contribute to the flowery look. Here and in the living room, all furniture except the secretary chair is from Henredon.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

THE HOUSE IN YOUR FUTURE: A CON

By PAUL GOLDBERGER

It took a long time, but it has finally begun to happen—the condominium has grown up. Or perhaps it would make more sense to say that the condominium has grown down—since what has really happened is that it has begun to look less like a big, institutional building and more like a house.

In this sense, the condominium has gone back to its origins, which are in the world of real architecture and not in the world of quick, cheap little boxes that most of us still bring to mind when we hear the word *condominium*. For most of us, the condominium has just been that—the dull little box that looks as if it had been assembled from a kit of parts, a form most attached housing took, from Maine to California. There were a few exceptions and it was never hard to prove that some condominiums were better than others, but there was still a dreary sameness to most of them. No wonder people who had spent most of their lives in conventional houses were made nervous by the condominiums of the '60s and early '70s. These people would tell you the sense of being cheek by jowl made them uncomfortable—the knowledge that their living room wall was also someone else's. But I suspect the problem was really the architecture: Those buildings gave off an aura of having been stamped out by the thousands. Stylistically, of course, they were "modern"—slanted or flat roofs, vertical wood siding, lots of angles, a central "atrium" slicing vertically through to open each floor to the one above, sliding glass doors, semi-enclosed kitchens. Condominiums were supposed to be both warm and sleek, but usually succeeded only at being sleek.

All these buildings more or less descended from a great design of the early '60s: Charles Moore and William Turnbull's Sea Ranch condominium on the Pacific Coast north of San Francisco. Moore and Turnbull took the classic shapes of what might be called the farmhouse vernacular, tightened them into a lively abstract composition, and set them gently by the sea. But Sea Ranch, like many distinguished works of architecture, has not proven a good model. The crisp diagonals of its shed roofs were all too easy to copy cheaply, and by the end of that decade a kind of "rustic modern" had already become a tired cliché. Without Sea Ranch's precision—or its modest scale—the forms did not work nearly as well, a fact that was of little concern to the architects and developers who seemed intent on making multiple dwellings everywhere look like beach houses or ski cottages.

The trend toward making condominiums look and feel like the houses we have always known has only begun

Heaven forbid, in those days, that anyone dare suggest that some people did not *want* their houses to look like weekend ski retreats. Knock-off Sea Ranches turned up in Houston, in Connecticut, and began to cover every inch of Florida that had not yet been conquered by the march of high-rise towers. It is little surprise, looking back, that these condominium developments did not always fare so well—in booming Houston, such projects as Ethan's Glen and Walker's Mark, among the first attached housing in that sprawling city, sold poorly. Their architecture offered relatively few of the conventional symbols our culture attaches to the idea of house. They asked people to make, in effect, a double leap: first to the idea of condominium-style attached housing, and second to a stark modern form that, to many people, barely looked like a house at all.

Now, two things have changed. First, as the market for attached housing has grown bigger, it has become more sophisticated and more demanding. The market now knows

Paul Goldberger is architectural critic of The New York Times *and author of* Skyscraper, *published by Alfred A. Knopf, Inc.*

Condominiums with a house-like aura: Red Oak in Farmington, Conn.; Murray Hill Square in New Providence, N.J.; the Tennis







EZRA STOLLER/ESTO ART RILEY/PARADIGM PRODUCTIONS; PETER AARON/ESTO

)OMINIUM THAT LOOKS LIKE HOME

much more about what it wants. Second, architecture itself has changed. The profession is not offering the party line it once did, and now it is altogether normal to encounter a "serious" architect who vehemently defends, say, the very Georgian style he dismissed a decade ago as empty headed and bourgeois. Indeed, not so many years ago one could have interpreted a growing sophistication on the part of the housing market as meaning only a greater acceptance of modernism—but today, sophistication seems to mean the opposite.

It is impossible to know exactly whether architecture changed the market or the market changed architecture. I think it was a little bit of both, and probably more of the latter. Architects are not as insensitive to the demands of popular taste as they would have us believe, and at this moment in history, while they are hardly crying *vox populei vox dei*, the general awareness that modernism has not satisfied broad segments of the populace has made virtually every architect more responsive to the public's stylistic tastes.

The new generation of condominiums that we have been seeing around the country in the last couple of years thus bears at least a certain relationship to the ideas of post-modernism, and hence to larger currents in architectural aesthetics. Indeed, we can see the post-modern impulse filtered down to a kind of broadly acceptable public version in many of the current condominium projects. The studied academicism of, say, Robert Venturi and Denise Scott Brown is diluted into something more stage-set like, but if the satirical bite is gone, the desire to integrate the best of a certain pleasing and gracious historical style into a contemporary program remains. Most condominiums are not quite literal reproductions of past styles, but they are hardly attempts to reinvent the wheel, either. A style has been smoothed over and made easy—made too easy, in the end, for these buildings to make any significant architectural statement, but that does not deny them a different kind of value. The desire to make a statement at any cost was the weakness of modernism; the statements were too often arrogant and redundant, and forgotten was the importance of buildings that do not make overt statements but merely stand as civilized and comforting backdrops to our lives.

Not so many years ago one could have interpreted a growing sophistication on the part of the housing market as meaning only a greater acceptance of modernism—today, sophistication seems to mean the opposite

That these new buildings do, as surely as the great suburban houses on the wide, tree-lined streets of our finest older suburbs. In fact, the new condominiums call to mind much of the best residential architecture of an earlier age: both the detached Georgian, Tudor and Spanish colonial houses and the equally sumptuous multiple dwellings of the '20s. If there is any encouraging sign in the new condominiums, it is in the many ways they attempt to echo the finest early multiple dwellings—the apartments by Irving Gill in California, the generous and sprawling Forest Hills Gardens by Grosvenor Atterbury in New York, the various utopian housing projects such as Radburn by Clarence Stein and Henry Wright. In each there was a commitment to amenity, usually to elegance, and always to the notion of individual identity. No matter how large these projects were, no unit ever disappeared within a faceless sprawl. Even in such a recent development as the new city of Irvine, Calif., three-unit condominiums have been built, not as identical units but within a huge Georgian- or Tudor-style house, as if to pretend that a vast old house had simply been divided into three. It is a rather *(Continued on page 153)*

os, N.M.; a turn-of-the-century barn in Iowa City; a garden apartment in Pasadena; a resort complex in Vail, Colo.







HEDRICH-BLESSING; TIM STREET-PORTER; ROBERT ARNOLD

THE AMERICAN DREAM REDEFINED



The Tennis Ranch of Taos, like all of architect Antoine Predock's work, is "obsessively tied to New Mexico." Like La Luz condominium (built in the 1970s in Albuquerque) that established his international reputation, the 80 townhouses read like an

From California to Connecticut, today's dreams are condominiums that feel like home

By SUSAN GRANT LEWIN

The American dream—a home of one's own—has not disappeared forever, eaten up by rising costs of land, construction and fuel. It has been redefined.

The past decades have taught us the advantages of shared ownership: that higher-density multiple housing makes efficient use of land and resources while reducing operating costs, that, by sharing, we reap such benefits as less upkeep and perhaps a swimming pool.

The fantasy of returning home again lives, whether the prospective buyers are young marrieds, retirees or vacationers. Today, all across the country, houselike condominiums are shaping themselves into the new American dream, especially the residentially scaled complexes that have a patina of their surroundings.

Many of the best architects in the country are designing them, addressing themselves to many of the same issues they face in the design of single-family homes such as context, regionalism and historical allusion. At the same time, they are faced with the new challenge of designing for an anonymous client, putting the concept of the ensemble over the individual unit and designing miniature townscapes instead of single homes.

earth sculpture, "a collective form on a big landscape." The complex is sited on an axis to the mountains to buffer the tennis courts from southwestern winds: "It is like an oasis, an isolated event in the desert, bound by walls within a compound."

NEW MEXICO

Like the Indian pueblo nearby, the Tennis Ranch of Taos *(above)* is visually and physically linked to the color, texture and climate of the surrounding landscape and most specifically to the Vallecito Mountains beyond. Designed by Antoine Predock of Albuquerque, the adobe-like resort condominium captures the special magic of the Southwest, what the award-winning architect calls "the light quality of the high plateau, the feelings of the air, the knife-edged seasonal differences." Regionalism to him is being conscious of, but not copying, historical responses to nature's forces. ►



PETER AARON/ESTO



To maximize a sense of individuality, the developers of Coldstream Condominiums varied details such as window and balcony placements from unit to unit.



The tower, with manager's unit and office, is focal point of the complex.



ROBERT ARNOLD

Here, as in all condominiums, there is a hierarchy of public-to-private spaces.

A SMALL VILLAGE IN THE ROCKIES...

A north-facing bend of Gore Creek in Vail, Colorado, is the setting of Coldstream Condominiums, a high-density resort complex of 45 units. High in the Rocky Mountains, it has the sense of being a small secluded village, and, like a small town, the units are centered on the notion of a village square. In fact, it's this concept, with its identifying tower as a focal point, that makes the project so successful. The large pedestrian plaza in the center, defined by interlocking pavers and entered through several narrow, sometimes winding, streets and arcades, is bordered by private terraces and decks, creating a progression from public to private open spaces. Said the American Institute of Architects when it gave an award to the design: "The whole complex accomplishes a domestic scale. The recreational facilities—tennis, squash, racquetball and swimming—have been carefully located as part of the transition to adjoining properties rather than plopping them in the middle." As designed by Buff Arnold and Jim Morter of Morter Fisher Arnold, the emphasis was on creating an ensemble rather than calling attention to any one building or detail, with a design that is basically understated.



The townhouses, geared to an upper-income market, have a clear hierarchy of public-to-private spaces as well as communal gardens. Although highly repetitious in design, the units are distinctly identifiable.



The architects animated the facades and provided design variety by changes in the fenestration, an eclectic mix of bay windows, split lunettes, triangles and semicircles. The aim was to maintain a very houselike quality.

ANOTHER IN THE HEART OF MINNEAPOLIS

Greenway Gables is also a small village of approximately the same size and density (43 units) as Coldstream, but it is dropped down in the heart of the ity. "The project was revolutionary for Minneapolis," ays architect Milo Thompson of the project recently ompleted near Loring Park, "because Minneapolis offers very little in the way of alternative housing between single-family houses and high-rise apartments." What the architects, Frederick Bentz/Milo Thompson/ Robert Rietow Inc., have given Minneapolis is something in between—energy- and cost-efficient as only shared housing can be, yet houselike and private wherever possible. It was important to the developer that each unit have its own front door, and the decision to use wood-frame construction contributes to the residential tone also. Automobile access is through private streets, each with a gateway and a cul-de-sac. If Mr. Thompson had a design image in mind, it was the English garden suburb of 100 years ago. Although his homage to the Queen Anne movement has been translated in high-tech materials, the scale, site plan and detailing are the movement's direct descendants.►



EZRA STOLLER/ESTO

Recalling the tradition of the Connecticut countryside where it is located, and because the site is damp, entry doors at Red Oak are raised with little porches and fenced front yards that provide a gentle transition from home to street.

SMALL TOWN SPIRIT: CONNECTICUT

When Robert Venturi, one of the country's most influential architects, made the pronouncement that "Main Street is almost all right," he opened the eyes of American architects to their own architectural vernacular. And if Main Street was worth looking at again, so was hometown. In fact, a look at some of the most notable condominium complexes built over the past few years indicates that this desire to re-create a small town with intimate streetscapes meandering through the countryside is as popular with architects as it is with developers and the public. The image of a small New England town, with white picket fences and small houses that "face the street in a friendly way," was the goal of Red Oak *(above)*, a 277-unit, leased-land development in Farmington, Connecticut, according to its architect, James Bischoff, of Callister Gately and Bischoff of Tiburon, California. Says Mr. Bischoff: "We have never been shy about looking for beauty and tradition in the areas where we work, and then seeking to work with this tradition to develop a new synthesis." The interiors of Red Oak continue this synthesis, being neither really colonial nor contemporary.





HEDRICH-BLESSING

The exterior of this barn was preserved, although the architect added dormers, windows and entry decks.



ART RILEY/PARADIGM PRODUCTIONS

With structures from a schoolhouse to a grist mill, Murray Hill Square is a fantasy of hometown reborn.

IOWA

Actual vernacular buildings also provide structures for condominiums, as was the case with a turn-of-the-century barn *(upper right)* in Iowa City recently renovated by Jim Nagle of Nagle, Hartray & Associates, Chicago. Originally the owner had planned to sell the structure for materials as he felt the barn was in the way of "progress." Instead, Mr. Nagle turned it into five 16-foot-wide townhouses, adding modern conveniences while he preserved the oak timbers and gable roof. "The barn presents a strong image in the environment; perhaps it is a prototype for the future," he says.

NEW JERSEY

Just 22 miles from New York City, Murray Hill Square in New Providence, New Jersey *(lower right)* is envisioned by its developers as "the nation's latest hometown." Architect Alexander Bol, working with the local historical society, has made sure that the 50 condominium houses and apartments—originally built as a shopping area—were authentic reproductions of colonial and Victorian houses, historical buildings from the area's rich and eclectic past. The "reconstructed" village of indigenous building materials has brick-lined courtyards and formal boxwood gardens.►



Minimal in its elemental shapes and pure geometry of form, this condominium in Pasadena is rich in its allusions to the walled garden apartments built around World War I. The almost weightless awnings are an integral part of the design.

IN DIGNIFIED PASADENA

With imagery that recalls "Mediterranean villas, the gracious circa-World War I southern California garden apartments of Irving Gill and the toylike L.A. images of artist David Hockney," San Francisco architects Andrew Batey and Mark Mack have attempted to break down the stigma of condominiums.

And they have succeeded in one of southern California's more genteel neighborhoods, Pasadena, an older established city famous for its venerable grand houses (especially those in the Craftsman Style by Greene and Greene). Only recently, and reluctantly, has Pasadena been rezoned to permit both subdivisions and condominiums—a sign of the times perhaps, but dignity is a Pasadena hallmark, and Batey & Mack, one of California's youngest and most innovative firms, has never wavered in its attempts to maintain that dignity. "We have recognized a rich architectural tradition and have attempted to distill the L.A. style," says Mr. Batey. So sensitive were the young architects to the neighborhood that the condominium was the winner of this year's Pasadena Beautiful award.

Key to the success of their solution is maintaining



Repeating the simple, spare shapes of the architecture is the wall-enclosed sliver of a rectangular pool.



To ensure a sense of privacy, each unit has its own front door, rather than a communal entry, and its own garden.



greenhouselike wall distinguishes the owner's kitchen-ining room, which also serves as a home work-space.



Although each of the large units was modified to its buyer's needs, the exterior is considered sacrosanct.

A discreet entry onto a tree-lined street of large houses

oth the scale of the elegant palm-tree-lined street with rge houses set back on expansive, green lawns and the omestic scale of the surrounding single-family houses. he condominium is no large mass of a building—ther it is two classically balanced pavilions, containing vo units each, built along a central axis that goes back the owner's own unit. Underscoring this classical assing are symmetrical chimneys that draw the eye to e entry and give a vertical lift to the subtle facade that ludes to Modernism's early movements. The walls yer back to the simple cutouts of the facade.

Flat-roofed, with windows protected by white awnings that are integral to the buildings' design rather than mere decoration, the condominium could easily be termed minimal, although with its rich imagery it is anything but. As for each unit, the spaces are generous and houselike: Each is 2,500 square feet with its own garage hidden underneath, and there are a common wine cellar, lap pool, exercise room and sauna. Not only has the transition to multi-family housing in Pasadena been handled with sensitivity, it has been infused with elegance as well.■



THE GLAMOR OF THE PAST ENRICHES THE PRESENT

A superb example of mixing soft contemporary with fine elements of the past



TOM YEE

bove: To avoid the clutter of table and standing lamps, ghting in the duplex consists of wall-mounted reading hts, indirect lighting and recessed spots like those above e new window seats. Windows are only partially curtained give a view of the lovely Victorian church across the eet. The shrine between the windows is one of several cessories from the Orient.



Above: The master bedroom on the second floor of the duplex is the most minimally furnished room. Walls upholstered in chintz and carpet in a mauve and gray geometric provide all the luxurious warmth needed. Indirect lighting was installed above the mirrored built-in closets.

Soft-edged furniture arranged for a spacious feeling, a palette of rich, subtle pastels, antique and Oriental accents make this New York City living room the quintessence of soft contemporary design, which is often enhanced by elements of the past. To Rubén de Saavedra, the interior designer who carefully restored, then furnished, the 1900 duplex, the best thing about this less strict contemporary look is that it cannot be "ruined" by additions or subtractions. "If my clients see something they adore, they can buy it and add it to a room. This was not usually true of earlier, hard-edged designs that looked best a certain way." Mr. de Saavedra has held to the uncluttered, very precise furniture arrangement of contemporary interior design, but the pieces themselves are soft-edged, and antiques and architectural details enliven the rooms. Colors are soft as well. "The only time I used pure colors is in pillows in the living room" *(left)*. Pale salmon glosses the handsome wood paneling and trim to create a tinted neutral background for the quilted bronze silk on the sofa, the period stripe on the Louis XVI chair and the Japanese print on the armless chairs. Mr. de Saavedra kept to the same mauve-peach palette throughout because he wanted one mood for all rooms: "I wanted something that flowed from one space to another—to make each one look larger." Creating the illusion of width in the 18-foot-wide townhouse led to other decorating devices: Bronze mirror covers one wall, and the fairly large sofa, when upholstered in bronze silk and placed against the mirror, seems absorbed by it. More mirror lines the arched niches flanking the fireplace.►



Above: Cabinets in the greenhouse are the same color as oak in the dining room. Counter is mauve tile. Beyond the table, the L-shaped greenhouse turns to join the kitchen.



Above: A window in the original kitchen became a door to the greenhouse. The kitchen, in an old extension, was completely remodeled. The floor is eggplant-colored slate.

Right: Louis XVI musicians' chairs surround a lacquered octagonal table. The leaded-glass door leads to the kitchen. An Art Deco mirror hangs above the newly working fireplace.



A palatial setting, updated with specially designed lighting and comfortable furniture conveniently arranged, opens to a new greenhouse



This splendid Neo-Jacobean dining room, with its elaborate plaster ceiling and travertine-like walls *(above)*, became warm and inviting without losing its dignity when Rubén de Saavedra adapted it to the owners' relaxed and easygoing way of life. Because they like to entertain intimately and have no need for a large table, Mr. de Saavedra built a banquette into one corner *(foreground)*. Equipped with a low table for drinks and wall-mounted lamps, the corner seating is a favorite spot for entertaining friends or reading the newspaper. When the designer added the greenhouse, he made a door from the room's only window *(rear)*. To lighten the sunless room, the old oak paneling and floor were bleached a pale honey color. New crown molding conceals indirect lighting. Light-colored walls that resemble travertine replaced old crumbling plaster.►



Television viewing becomes an event
in a richly colored sitting room sumptuously furnished
with lacquered cabinets and plump seating



Above: For the cabinet doors lacquer was applied over plastic laminate to give the smoothest-possible finish. Each set of doors is a slightly different shade of mauve. Door and drawer pulls are Art Deco "finds" that have been restored. Space above the bookshelves was left open to house the owner's growing collection of globes.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



Above: Cabinets on either side of the television screen hold audio equipment, and speakers are built into the shelves above. Carpeting here and in the master bedroom (also on the second floor of the duplex) is a subdued geometric design in mauve and gray.

The grace with which designer de Saavedra installed modern furnishings and the most up-to-date conveniences against a turn-of-the-century background is most apparent in the media room *(left, above)* on the second floor of the duplex. Throughout the house Mr. de Saavedra restored and repaired everything before beginning to add built-ins or furniture. Here the plaster ceiling is new, as are the tiles around the fireplace, just opposite the television screen. The old shutters were too badly damaged to repair, so he had them copied exactly. When the shell was complete, he painted it rich mauve, and even added purple to the shutter stain and to the black paint around the television screen "to keep them from leaping out of the wall." Everything in the room was artfully arranged to give the viewer the best picture and, at the same time, to blend electronic equipment into the environment as subtly as possible. Deep cabinets surround the screen and keep it from appearing too large; a stainless-steel coffee table, designed by Mr. de Saavedra, houses the projector. Its shiny surface reflects images of the room and keeps the equipment from seeming bulky. For daytime viewing, the louvered shutters keep out most sunlight; at night an uplight under the tree provides necessary illumination. The chaise, covered in a luscious stripe, and the plump chair, in mauve velvet, provide comfortable seating for television viewing.This room doubles as a guest room when the chaise, opening toward the wall to avoid disturbing the projector console, becomes a bed; a lacquered cabinet provides storage.■

Editor JASON KONTOS

ON THE NEXT SIX PAGES, 40 PIECES OF THE BEST NEW FURNITURE TO BUY NOW—AND ENJOY FOR YEARS

18th-Century Treasures

The graceful lines and beautiful proportions of 18th-century furniture are just as appealing today as they were 200 years ago. Because antique Sheraton chairs, Hepplewhite chests and Chippendale secretaries have enduring style, they are worthwhile investments, and the same can be said of careful reproductions. If copied responsibly, a piece will have good proportions and will last. Some of the handsomest new pieces in the stores this spring are just such meticulous examples, taken from designs of both English and American cabinetmakers. On these two pages, we show you some of the best from the furniture manufacturers.►



Solid mahogany secretary in the Chinese Chippendale style from the Heritage Regency Court collection.

Right: Octagonal drum table, 30½" in diameter. Century's Celebration collection.





Henredon's mahogany tea table with brass, for bedroom or living room.



Elegance of fabric and line characterize this Chippendale-style sofa covered in white damask, from Heritage. With serpentine front and triple-flow camelback, it measures 85½" long by 34½" deep.



Graceful lines make this highboy more formal than most pine pieces. Designed by Jim Peed for National of Mt. Airy.



For apartment living: Card table with cabriole legs and candle wells expands, with a leaf, to seat six. Henredon.



Tray Table—48" by 36" with leaves down—combines well with large-scale pieces. The Hickory Chair Co.



One of the most unusual pieces in Henredon's Folio 10 collection is this chinoiserie desk, whose size and design make it a magnificent focal point. The gold and multi-tinted design is painted on white ash burl veneer. Top is tooled leather.



The delicate scale of a paisley-covered loveseat would suit small rooms; from The Hickory Chair Co.



To complement traditional furniture: a prettily skirted loveseat. A Rose Cumming design for Tomlinson.



Regency chair from Baker's Historic Charleston Reproduction comes in a black-lacquered finish with gold leaf.



Henredon's walnut bachelor's chest has hickory cross-banding, brass hardware proportioned to the size of each drawer.



The shape of this leather reclining wing chair makes it compatible with traditional designs; from Burris.►

PHOTOGRAPHS: CENTURY DRUM TABLE, CHARLES HIX; TOMLINSON LOVESEAT, ALDERMAN'S STUDIO; ALL OTHERS, RICHARD HAGGERTY

American Country

THE NEWS: SCRUBBED PINE FINISHES AND COLORFUL ACCENT PIECE

In a few short years, the simple shapes and naive charm of country furniture have enchanted us all, whether we live in rambling farmhouses or small city apartments. And this spring the variety of country reproductions is wider than ever before. Predominantly pine, because that was the wood most often originally used, the collections show an emphasis on graceful detail and on the use of color in finishes. Both make excellent accents or strong focal points among plainer pine furniture or in contemporary rooms.►



Barrington Hunt Board from Thomasville's Replicas 1800 collection comes in this sea green as well as a natural antique finish. The early antecedents of the original were larger and used by hunters to display their day's game.



Traditional plaid in delft and cream covers a small-scale wing chair with Chippendale legs. From The Hickory Chair Co.



Drexel's Welsh cupboard with fluted fretwork apron has stripped pine finish. Top could display pottery. Dimensions: sideboard, 56" by 16" by 30"; deck, 50" by 10½" by 48".



Ash table from Nichols & Stone's Declaration I collection is a handsome alternative to cut-down benches and trunks often used as coffee tables in "country-look" rooms.

PHOTOGRAPHS: NICHOLS & STONE TABLE, WIRONEN STUDIO, INC. ALL OTHERS, RICHARD HAGGERTY



Thomasville's pine secretary adapts a design attributed to Elijah Booth, a Connecticut cabinetmaker.



Black crackle finish on pine for Thomasville's Hancock blanket chest.



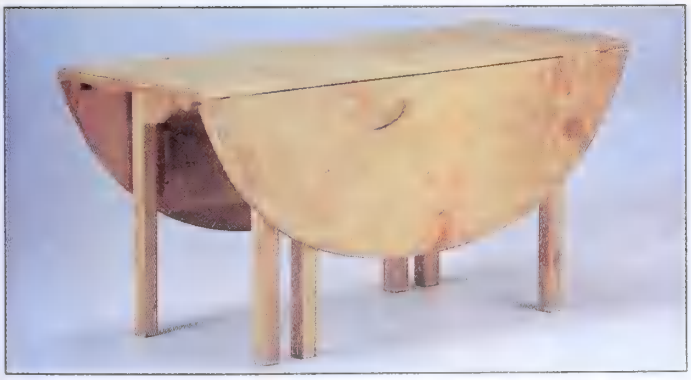
Solid-pine coffee table from Ethan Allen's Country Craftsman collection is 18" high, 48" long, 22" wide with leaves down, 36" wide with leaves up.



A camelback sofa from Knob Creek's Buck's County collection has straight legs with honey finish. The exuberance of the roll arm is a good example of why country pieces are appealing. 72" by 33½" by 34".



Pine gateleg dining table from Tomlinson's Country Life group is a reproduction of a late-19th-century piece. Length is 93"; width is 23" with leaves down, 60" with leaves up.



Pine drop-leaf table whose dimensions are 62" by 62" open has leaves to extend it to 94". Beaded leg corners, scalloped apron give a Connecticut Chippendale look. Harden.



This adaptation of a late-18th-century Hudson River Valley armoire comes in this blue buttermilk finish, plus red, mustard or green. Lane's America collection.►

Classic Contemporary

THE LOOK: SCULPTURAL SHAPES, FINE FABRICS, CUSTOM-LOOKING DETAILS

New contemporary furniture has a classic elegance that will endure for years. Sofas and chaises seem more sculptural, less bulky with controlled plumpness, tight upholstery and, often, recessed bases. More news: Luxuries such as down-filled cushions and exotic finishes for tables, once found only in custom pieces.

Editors KATHLEEN MAHONEY *and* JASON KONTOS



Sleek chaise with recessed base and cotton upholstery is versatile living room piece for perching at parties, relaxing alone. A + B America.



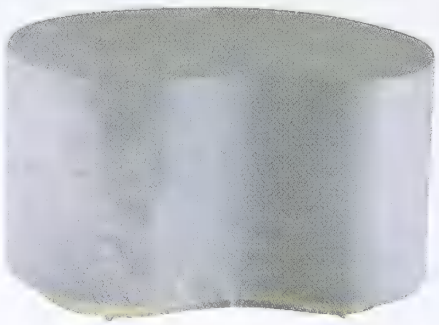
Chaise, armless chairs and corner unit by John Mascheroni for Swaim Originals. Cushions are down; upholstery, parachute cloth.



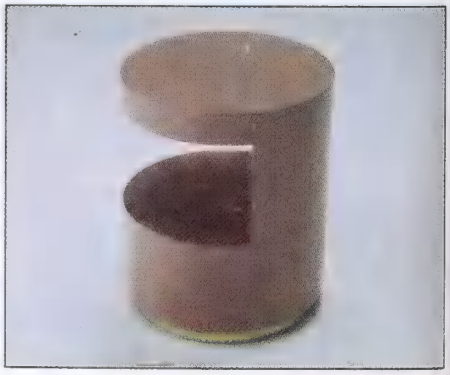
Hand-painted raw silk covers Flair's sofa, set on a recessed base. Perennial favorites—curved back and rolled arms—combine appealingly with the new look of matching pillows.



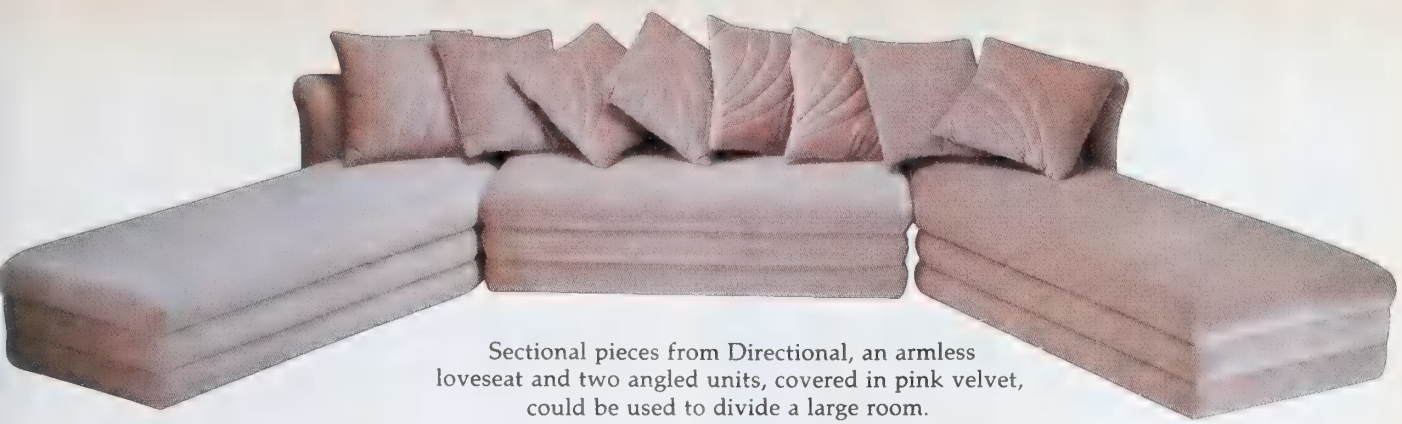
Woodlee's scroll-base coffee table is adapted from Oriental designs. Pattern of painted finish resembles goatskin.



Coffee table with recessed brass base by Woodlee. Lacquered all over, the sides are stone texture, the top smooth.



This lacquered cylinder end table with recessed brass base and cutout comes in many colors and finishes. Woodlee.



Sectional pieces from Directional, an armless loveseat and two angled units, covered in pink velvet, could be used to divide a large room.



For an end table, 26-inch glass top floats above a circle of brass. Designed by John Mascheroni for Swaim.



Covered here in clear, fresh pink chintz, this 88-inch sofa has a shape versatile enough to take a skirt, for a more traditional look. Down-filled cushions are a luxurious element like those once found mostly in custom pieces. Swaim Originals.



A fresh look at a club chair. Covering is tiny-patterned cotton. From Directional.



Plymo chairs of canvas and steel tubing come in several subtle colors. A + B America.



Quilted padding for a Directional dining chair in gold-threaded white cotton.



Dining armchair by John Mascheroni for Swaim. Fabric resembles tie silk.



The sensuous curves of Flair's kidney-shaped sofa with large back cushions are covered in wonderfully soft leather.



A sophisticated chaise with upholstery pattern of pink and magenta dots on beige. By John Mascheroni for Swaim.



Luxurious raw silk upholsters chaise with Oriental-looking base; other sectional pieces available, from Flair.■

RICHARD HAGGERTY



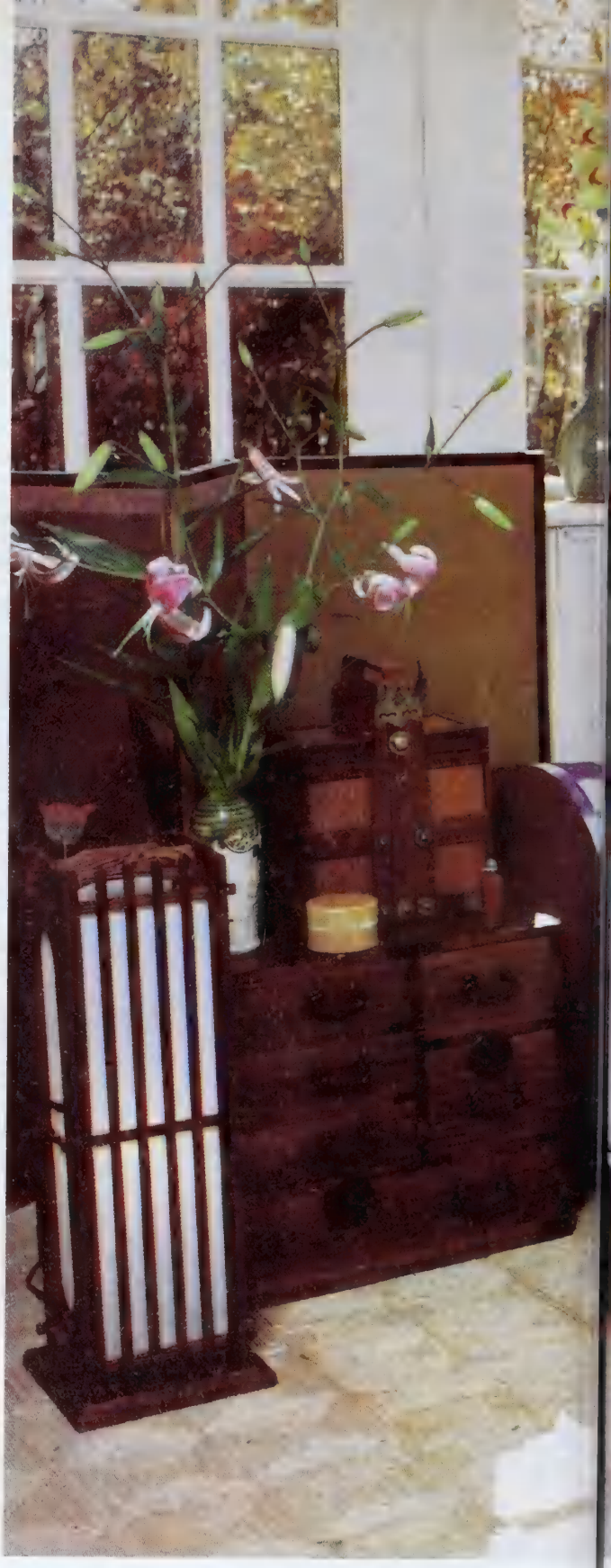
This Japanese-inspired bridge and lily pond convey the essence of Oriental serenity in an American setting.



In a room by designer Ed Benham, a scroll is hung on the window. Folding chair and chest are Korean antiques.



Tea for two: A low table brought outdoors is surrounded by big cushions covered in Ethnic Stripe sheets.



JAMES LEVIN

What the French call chic and we term fashionabl the Japanese describe with the word *shibu* which translates literally as elegance with a dash of th unexpected—a word that not only describes the tw bedrooms here but explains part of the timeless allur of the Oriental look. The bedrooms here have centur ies-old antiques, big bare windows for a meditativ feeling and only a few striking accessories. The unex

EAST MEETS WEST: ORIENTAL INFLUENCE GETS A COLOR UPDATE



Two *futons,* one rolled as a headboard and one flat as a mattress, make up the bed, dressed in Mariko sheets. Screen adds privacy without blocking the view.

Mariko and Kabuki Stripe sheets	—	full size, each $15.95
Standard cases, both patterns	—	pair, $12
Comforter, both patterns	—	$110
Total for each room:	—	$153.90

FOR MORE DETAILS, SEE PRODUCT INFORMATION

ected element: modern color—sheets in wonderful eaches and pastels, shades borrowed from modern shion collections and used to color antique Japanese esigns. In the room above, the *ikat* flowers are adapted om an 18th-century textile fragment; in the bedroom left, a costume from the National Theater of Japan ovided the inspiration. Both patterns by Clarence ouse for Cannon Mills.■ *Editor* JASON KONTOS



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Kraft has cut cooking for two down to size. Here's just enough food and just enough flavor for just one meal. Say goodbye to foods that are over-cooked, over-seasoned — and left-over, too. At Kraft, we've divided so you can conquer.

ITALIAN GREEN NOODLES AND CHEESE

- 3 tablespoons PARKAY Margarine
- 2 tablespoons flour
- 1 cup milk
- ¼ teaspoon basil leaves
- ¼ teaspoon oregano leaves
- ¼ cup (1 oz.) KRAFT Grated Parmesan Cheese
- ½ cup (2 oz.) shredded CASINO Brand Natural Low Moisture Part-Skim Mozzarella Cheese
- 2 cups (4 ozs.) hot cooked green noodles

Make a white sauce with margarine, flour, milk and seasonings. Add cheese; stir until melted. Pour over noodles. Garnish with parsley and parmesan cheese, if desired. 2 servings

MICROWAVE VARIATION: Microwave margarine in 1-quart measure or bowl on High 30 seconds or until melted. Blend in flour and seasonings. Gradually add milk, stirring constantly. Microwave 2½ minutes or until sauce boils and thickens, stirring once each minute. Add cheese, microwave 1 minute, or until sauce is hot and mozzarella cheese is melted.



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THE JOY OF AN AT-HOME WEDDING

Even a light shower couldn't dampen spirits at this wedding, the "liveliest, most fun, most enduring celebration ever," says its planner, HB contributing food editor Martha Stewart, whose brother was the groom. The key: precise organization. Huge white tents kept food and table settings fresh and safe from the weather; family and friends made lists, coordinated purchases, and made food and decorations well in advance. The result was "a formal wedding with an informal manner," where guests dined at tables covered with floral chintz tablecloths and used simple goblets, flatware and dishes—all rented ("the best for outdoors").►

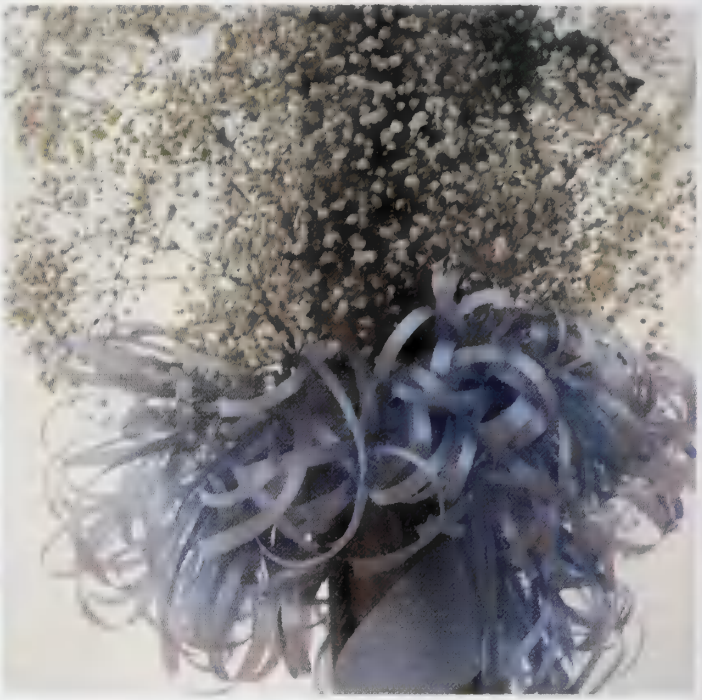


Fresh-cut zinnias fill the pool's urn.



Tents pitched in the lower field of the Stewarts' Connecticut farmhouse.





Above: Giant sunflowers, a natural backdrop for wedding pictures. *Below:* Bouquets and baskets of roses.

Above: Baby's breath tied to tent poles with satin ribbon. *Below:* Birdi Kins arranges flowers for the bridal party.







THE JOY OF AN AT-HOME WEDDING

Everything is made at home—the centerpieces, the tent decorations, even the bride's bouquet

Let color and summer be the themes of the day," says Martha, who used fresh flowers and ferns from her Connecticut garden for bridal bouquets and centerpieces and to decorate the yard. To give such designs individuality, she suggests using untraditional blooms. In this case, such blooms as giant asters, celosia, zinnias, pansies, artemisia, dahlias and marigolds were used to set off the teal of the bridesmaids' dresses. Bouquets, she notes, can be wired and taped the night before (use florist supplies) and stored in water in a cool place until the wedding morning, when satin ribbon (and some antique lace for the bride) can be added. Seek the unexpected in your decorations, too—here, flowers were tied to tent poles and used to fill garden urns.►



As "the number of guests increases, the number of helpers must, too." *Above:* the kitchen crew in wedding whites.



To begin the buffet: cold vichyssoise in goblets with poppy seed puff-pastry straws, both made in advance.



Flower petals and whole blossoms from the garden provide colorful garnishes for the summer citrus punch.

THE SECRET: FRIENDS HELP

To prepare the buffet menu, Martha advises taking advantage of what's "close to home." For her brother's wedding, a friend's lobster boat helped net the main course, and a local farmer provided perfect "all one size" tomatoes. What's best about this menu, she adds, is that it's so easy to scale up or down. You can plan on one lobster and six to eight mussels per person, and all recipes can be adjusted for 50, or here, 175.■



Whole red and yellow tomato cups stuffed with vermicelli and pesto are tempting to the eye as well as the palate.



Fruits of summer: cantaloupe, honeydew, pineapple.



Cook shrimp in advance, serve with guacamole.

Morgan and Carter Evans, nephews of the groom, survey the main course—also to be prepared the day before.





The bride and groom, Rita and George Kostyra-Christiansen, after the ceremony.



Candied pecans and scrumptious chocolate.



For hors d'oeuvres: spinach-stuffed phyllo.

Member of the wedding: New Kitty gives her approval to marinated mussels (steam them early in the day).





A vegetable garden—your own or a friend's—can be the starting point for wedding-day appetizers and dishes.



String Beans Vinaigrette are an unusual accompaniment to seafood. Vibrant flowers add color.

MENU

Poppy Seed Straws*
Shrimp With Guacamole Clams on the Half Shell
Spinach in Phyllo* Chicken Saté

Mushroom Vichyssoise* in Goblets
Cold Poached Lobster With Green Sauce
String Beans Vinaigrette Marinated Mussels*
Tomatoes With Vermicelli Pesto*

Wedding Cake
Candied Pecans Chocolate Iced Brownies
Sliced Cantaloupe, Honeydew and Pineapple
Wine Iced Tea



TOAST THE HAPPIEST DAY WITH THE MOST FESTIVE WINE

By ROBERT JAY MISCH

To most people their wedding day is the most special one of their lives. An essential that carries out the joyful mood of the festivities is the wine you serve.

While many wines and spirits are appropriate, a delightful party plan is to serve only one: the most festive spirit of all—champagne. It's perfect for the most formal or informal wedding; for morning, noon or night; and nothing says "to you" like a toast in champagne. But which champagne to choose? There's a vast selection for every taste and budget—and some budget-worthy alternatives as well. Here, what to buy, how much you'll need, and how to serve it.

This champagne, from the delimited Champagne district of France, is relatively expensive—and likely to become more so. (Weather conditions in the area were extraordinarily bad last growing season and hence production was severely curtailed.)

You have heard, no doubt, of most of the great French champagnes. There are some 20 or 30 so-called *grand marques* or great names. All are good, though some may please you more than others. That's not so much a matter of quality as it is of style. The great champagne houses have individual styles—light and dainty (Taittinger, Laurent-Perrier), or more austere (Bollinger, Krug), with many nuances in between. Try several and choose the one you prefer, but remember you have your guests' tastes to please besides your own. And be sure the champagne is brut, which means not sweet.

With so many choices, perhaps price is a more logical guide. You may happen upon a sale or bargain lot. In that event you can pay as little as $12.50 a bottle, but normally you will pay $15 to $18 for the average name-brand, nonvintage French champagne. There are more expensive ones, those made of the grapes of a single year, called vintage champagne, and there are the so-called prestige bottles. The latter are made from specially selected grapes, packaged in elaborate bottles. Vintage champagnes will come to $20 to

$25 per bottle and the specials to $30 or even $50 to $60. You might want just one of these for the bride's and groom's toasts to each other.

How much of the nonvintage bottlings will you need? A champagne bottle looks larger than a bottle of still wine, but it isn't. It's heftier and heavier because the glass is thicker to withstand the pressure of the bubbles. A bottle holds less than a quart—about the same quantity as a fifth of still wine or Scotch whiskey. Each bottle will yield about six or seven drinks.

Most experts figure on three drinks per guest, so if you're using four-ounce champagne glasses, you should plan on a bottle for two to three persons. That means you'll need a case of 12 bottles for 30 people, give or take. Of course, you may decide to buy magnums, which look festive. Each equals two bottles, so divide everything in half.

For a wedding of 100, allow three cases plus. You'll pay about $200 per case, though prices vary widely. That's figuring 10 percent off a case, a discount usually allowed by retailers.

The following French champagnes are all brut, all delicious (prices are approximate). *Nonvintage:* Charbaut, $13.50; Lanson Black Label, $13.95; Philipponat, $14.50; Ayala, $15; Pommery & Greno, $15; Louis Roederer, $17; Bollinger, $18; Henriot, $18; Moët & Chandon, $18; Perrier-Jouët, $19; Taittinger, $19; Mumm's Cordon Rouge, $19.99; Veuve-Clicquot, $21.49; Piper Heidsieck, $23.49; *Vintage and special bottlings:* Deutz Cuvée Williams, $23.50; Bollinger R.D., $24; Mumm's Cordon Rouge, $25.59; Pol Roger, $26; Dom Ruinart, $30; Hiedsieck Diamant Bleu, $35; Mumm Crémant de Cramant, $37.50 (special); Mumm René Lalou, $40; Perrier-Jouët Fleur de Champagne, $40; Dom Perignon (Moët & Chandon), $47.50; Laurent-Perrier Grand Siècle, $50; Henriot Reserve Baron de Rothschild, $50; Krug Grand Cuvée, $60 (special).

If champagne is beyond your budget, there are other sparkling wines that are delightful. France makes what are called *vins mousseux* in many areas: Saumur, Seyssel, Touraine, etc. Look for Gratien & Mayer, $6.40; Kriter Blanc de Blancs 1976, $7; Blanc Foussy, $8; Canard-Duchene, $8.78; Langlois Château, $8.79; Bouvet Brut, $9.

The Spanish offer some pleasant sparkling wines, especially from the area of Penedes, near Barcelona. You might try Cordoniu Blanc de Blancs, $7, or Freixenet Brut Nature, $7.50.

Italy's Asti Spumante is well known and you might seek out the Asti Spumante Cinzano, $9.

From Germany come the Sekt wines. Good ones are Henkel Trocken Sekt and Deinhard Lila, about $10.

Last, but far from least, the United States produces some splendidly made sparkling wines—permissibly called champagne—in both California and New York State. From California, consider Christian Brothers, $6.39; Almadén, $7; Paul Masson, $7.39; Korbel, $8.75; Hanns Kornell, $9.39; Chandon, $12.89; Schramsberg Blanc de Blancs 1979, $17. New York wines to choose from are Gold Seal Brut, $6.69; Taylor Brut, $7; Great Western Brut, $7.49.

For a large number of guests, it's best to rent glasses. Insist on champagne flutes or eight-ounce tulip wineglasses. Ask your pourers to fill either of these only half full. That way, the bubbles can be fully released and appreciated.

For a large wedding, a modest budget or if it suits your taste, you can serve a still wine, by itself or with spirits. A white wine is your best choice. It should be reasonably dry, chilled but not too cold, and served, like champagne, in good-sized glasses (eight-ounce are fine).

Among the possibilities here are France's whites from Macon or Bordeaux at $8.50 to $20, or those from the Loire (Sancerre, Vouvray, Pouilly Fumé) at $5 to $7.50 a bottle.

Italy's whites include Soave, Verdicchio or Pinot Grigio ($3 to $6.50). Germany's best, for a wedding, are the drier Kabinet-style Rhines or Moselles ($3.50 to $8.50).

You'll find the United States has many fine white wines. From California you can choose a Chardonnay (a little high priced—$5.50 to $14), Sauvignon Blanc (sometimes called Fumé Blanc), Chenin Blanc, Gewurztraminer, Johannisberg Riesling, or one of the jug wines of a reputable producer. These average $3.50 to $7.50 a bottle.

Perhaps you may feel that champagne or wine alone is simply not enough. Some guests may expect or prefer stronger spirits.

Today, the fingers of two hands will count the kinds of drinks requested. Scotch, bourbon (and/or an American whiskey blend), vodka and gin are all you really need to have on hand. These liquors are strong—80 to 100 proof, which is about half alcohol. A jigger (1½ ounces) per drink means you'll get about 17 drinks per fifth or 21 to a quart. How much of each kind of spirit you will need depends on the time of year, the area of the country, preferences among your friends. But do remember, the white spirits are growing in popularity everywhere. For a summertime party of 100 you might have on hand two to three bottles of Scotch, one to two of bourbon, four of vodka, four of gin, one large dry vermouth, plus mixers. If you like, add a bottle of light rum to this. (If champagne and/or wine will also be flowing, you obviously won't need as much hard liquor.) Whiskey should cost $6 to $9.50 a bottle, white spirits, $6 to $8.50. This is one occasion when it's better to overbuy.

All your planning should make for a lovely, gracious wedding. Everything for the bar can be gathered in advance—except the ice cubes. Make sure you have plenty (many places will deliver them). And, of course, this is one time when professional help is really a help. For a very small wedding, though, remember, there's nothing too hard to do yourself.■

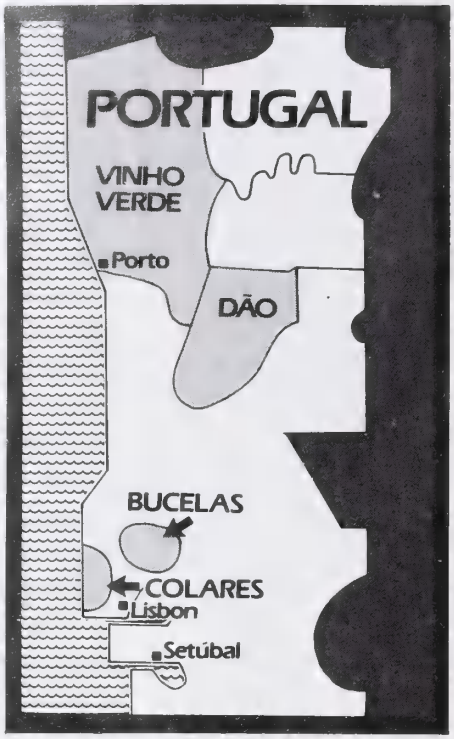
WINE & SPIRITS GUIDE

By PETER QUIMME

PORTUGUESE WINE BARGAINS

As wines from France and California become more expensive, importers search out interesting wines from other areas of the world that represent good value because they are less known. Portugal, known particularly for its world-famous Porto and several ubiquitous sparkling rosés, is also the home of a long-established table-wine industry. Now being brought into the United States are well-aged reds from the best wine regions and crisp, refreshing whites, principally Vinho Verdes—all modestly priced.

Two nonvintage Vinho Verdes I've enjoyed recently are the light, fruity Caves Dom Teodosio (about $3.50) and the lively, slightly spritzy, estate-bottled Aveleda (about $4).



Among the reds I've tried, the 1975 Fonseca Periquita (about $5) is a robust, pungent, rich-textured wine produced by one of Portugal's largest wine producers. The 1970 Alianca Garrafeira Particular comes from one of the country's best table-wine areas, the Dao region, and is a mouth-filling, soft, rich wine (about $6). *Garrafeira* indicates a producer's best wines.

Another excellent Dão red is the concentrated, ripe, round 1968 Caves Velhas Garrafeira (about $5). An equally fine, even older red from the Colares region is the intense, flavorful 1960 Casal Da Azenha Reserva Tinto (about $6.75).

POURING WINE: HOW TO DO IT LIKE A PRO

Wine bottles may be just the right shape for storing wine, but their design leaves something to be desired when it comes to pouring out the contents—as any host or hostess knows. No matter how carefully it's done, there always seems to be some dribbling. On an outdoor terrace a little spilling won't even be noticed, but at a formal dinner party no one wants to dribble wine on the beautifully set table.

But there *is* a technique, one used by experienced wine waiters, that minimizes dripping:

- Have a napkin in one hand while you pour with the other.
- Pour slowly, but don't pour hesitantly, as that causes wine to run down the neck of the bottle.
- As you finish pouring the wine, tilt the bottle up. To forestall dripping, give it a slight turn toward you before you pull it away from the glass.
- Dab the mouth of the bottle with the napkin to dry it before pouring the next glass.

There are two other solutions to the drip problem. You can use a carafe or a decanter, as most of these are easy to pour from without dripping, important if you're encouraging guests to serve themselves. (I always do; it makes less work.) Or you can use a handy gadget known as a dripless wine pourer. This fits in the mouth of an opened bottle and has a special dripless spout. (A silver-plated model is available for $9.95 plus $2 shipping from Wine Caves, Inc., 92 N. 12th St., Brooklyn, NY 11211. New York residents should add appropriate sales tax.)

What can you do if you do slosh wine on a tablecloth? If it's white wine, ignore it; if it's red or rosé, try sprinkling salt or white wine on the stain immediately. Either should help to fade the stain.

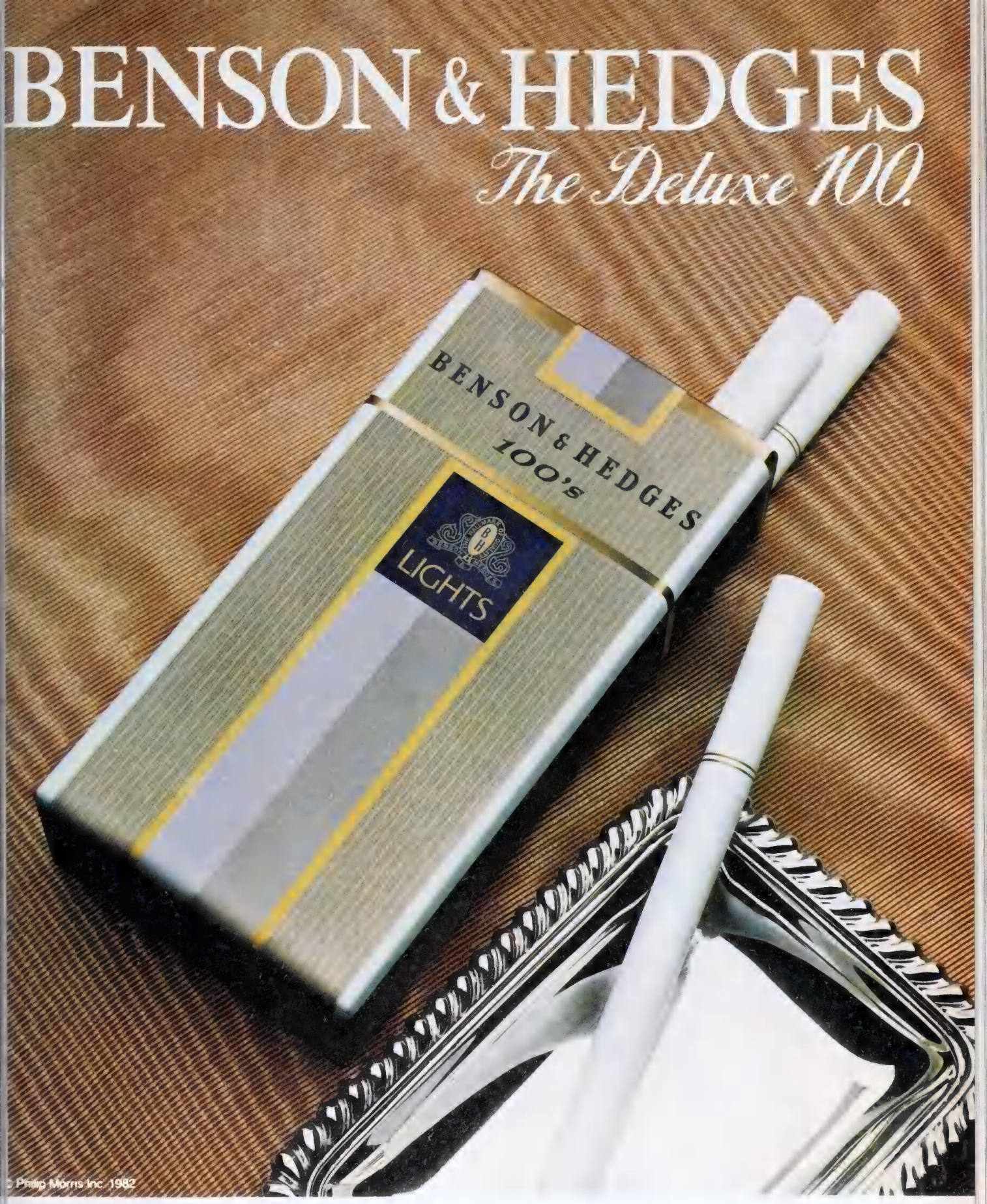
DISCOVER THE RELIABLE WHITE WINES OF CALIFORNIA'S PARDUCCI

The Parducci winery north of Ukiah in Mendocino county is no newcomer to the California scene; it's been there for half a century, but its white wines are as up-to-date as any made in the state. Several are particularly stylish, eminently drinkable, reasonably priced.

The 1980 Vintage White is dry, crisp and refreshing, a first-rate everyday wine (about $6 for a 1.5 liter bottle); the 1980 Chenin Blanc is delicious, fruity and just off-dry (about $5). The French Colombard is arguably the state's best: The 1980 is typically fragrant, with a lively, piquant flavor (about $4.75). The 1980 Gewürztraminer is light and spicy, a delightful aperitif (about $7). The 1980 Chardonnnay has finesse, crisp flavor, excellent balance—a top choice with food (about $7.50).■

BENSON & HEDGES

The Deluxe 100.



© Philip Morris Inc. 1982

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Lights

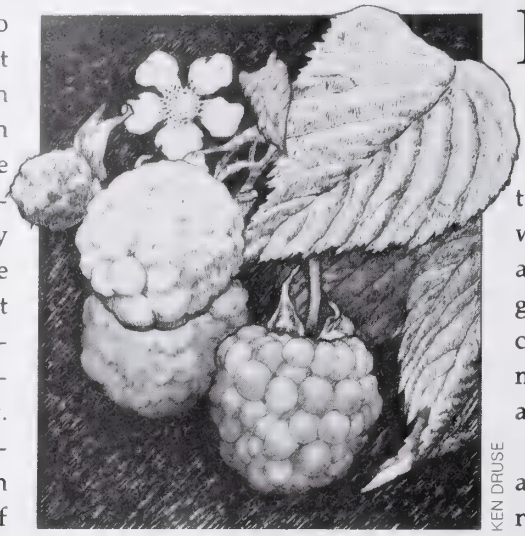
10 mg "tar," 0.7 mg nicotine av. per cigarette, FTC Report Dec.'81.

GARDEN GUIDE

MAY: Discover remarkable raspberry relatives that are easy to grow

By KEN DRUSE

Spring is here. And there is no place where its presence is felt more than the flower garden in May. The cool air is filled with the fragrance of lilacs, lilies of the valley, daffodils, hyacinths and other spring bulbs. Apple and cherry blossoms charm the eye; and the petals of wisteria fall onto the carpet of fresh green lawn. This is a long-awaited moment, the time we gardeners get to apply our outdoor art. • Seeds of hardy and half-hardy annuals and perennials can be sown outdoors. • Pick off faded flowers of pansies to prolong bloom. • Dahlia roots can be set in the garden. • Give some thought to window boxes. Include plants that hang down to soften the look of the box. • Sow sweet corn weekly to mid-July. • Grass clippings make a good mulch that returns nutrition to the soil.



KEN DRUSE

Have you ever tasted a wineberry? Or a supersweet golden-fruited raspberry? Or seen boysenberries with fruits as large as hens' eggs? The only way to taste these remarkable raspberry relatives, which are hard to ship and rarely available in the market, may be to grow them. And that's just fine, because these plants thrive with minimal care and produce (an average of a quart per plant) for years.

Some of these varieties are available at garden centers for planting now. Mail-order nurseries offer many types for planting; instructions are included. Letters after varieties listed below indicate mail-order source; see Product Information for details.

Fallgold is an almost perfect everbearing raspberry that has consistently been our favorite. They're available from almost all sources.

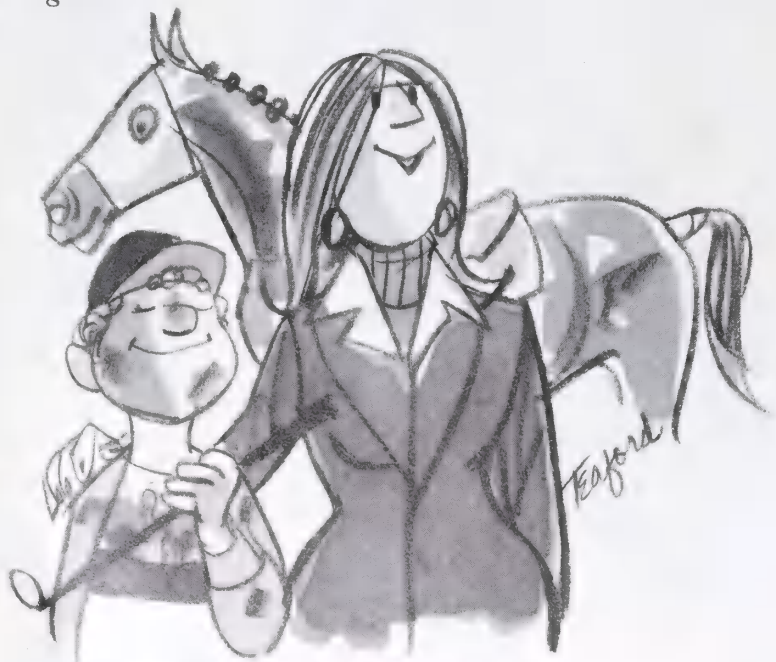
The *wineberry* (B) is a very disease-resistant old-timer, unfamiliar to many gourmets and gardeners. These plants tolerate less-than-perfect growing conditions. The wine-flavored red fruits ripen in July.

Blackberries have a wonderful wild flavor. The thorns—familiar to anyone who has survived a picking—have been bred out of some new varieties, including *Black Satin* (R,F,S), *Thornfree* (M,S,K) and *Smoothstem* (R).

Raspberries haven't been suited to the south until now. Heat-tolerant red raspberries include *Southland*, zones 5 to 8 (F,S), and *Dormanred*, zones 7 to 10 (S). *Dirksen Thornless*, zones 6 to 10 (F), and *Rosborough*, zones 7 to 9 (S), are blackberries for

(Continued on page 153)

"In the past 11 years he's splashed thousands of miles of mud on thousands of flashy colors. And I washed 'em all in one washer. A Frigidaire."

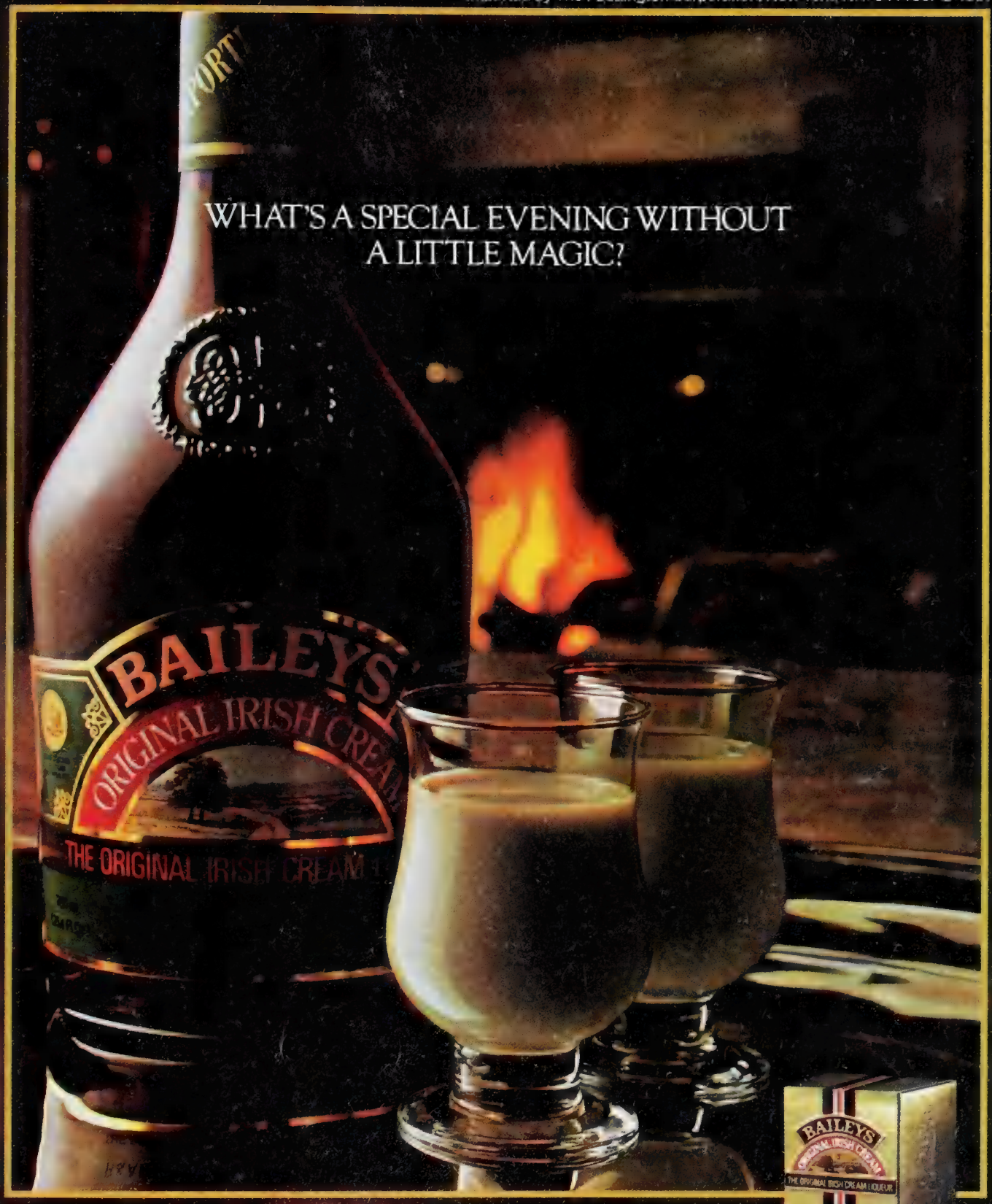


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Perhaps it's that taste of magic that has made Baileys America's fastest growing liqueur.

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WEDDING RECIPES

Continued from page 133

POPPY SEED STRAWS

These can be made up to a week in advance and frozen. Or make the day before and refrigerate.

- 1 pound puff pastry (your own or bought)
- 1/2 cup poppy seeds (or white sesame seeds, or a light sprinkling of cayenne pepper)

☐ Divide puff pastry into three parts. Cover and refrigerate unused pastry.

☐ Roll dough into rectangles 1/8-inch thick and 10 inches wide. Sprinkle on seeds or cayenne and roll firmly.

☐ Using a pastry wheel (zigzag edges are nice), cut into strips 1/2 inch wide. Place strips carefully on water-sprayed cookie sheet and refrigerate until all pastry is used up.

☐ Preheat oven to 400°. Bake strips until puffed and lightly golden, about 8 to 10 minutes. Makes 120 straws.

MUSHROOM VICHYSSOISE

- 6 to 8 leeks (white parts only), cut crosswise
- 4 tablespoons butter
- 1/4 pound wild mushrooms (or 1/2 ounce dried, soaked in 1/2 cup warm water)
- 4 medium white potatoes, peeled and thinly sliced
- 1 tablespoon salt
- 5 cups rich chicken broth
- 2 cups half and half
- Pinch of freshly grated nutmeg
- White pepper to taste
- 1 cup heavy cream
- Fresh chopped chives

☐ Sauté leeks in butter 10 minutes.

☐ Add mushrooms, potatoes, salt and broth; simmer until potatoes are tender, about 30 minutes. Puree potato mixture in food processor, then put through fine strainer to remove any lumps.

☐ Add half and half, nutmeg and pepper. Check seasoning and chill well.

☐ To serve, stir in cream. Top with fresh chives. Makes 6 servings.

TOMATOES STUFFED WITH VERMICELLI

Allow one medium-sized tomato per person. Hollow out tomato and remove seeds. Drain tomatoes well, upside down on a rack, before filling with pasta *(see recipe below).*

Pesto Sauce

- 1 cup fresh basil leaves, washed and dried
- 3 cloves garlic
- 1/3 cup grated Parmesan cheese
- 1/3 cup pecorino (Romano) cheese
- Fresh marjoram sprigs, if available
- 1/4 cup olive oil

☐ Put all ingredients in blender and mix until smooth. Makes about 1 cup pesto sauce.

(Pesto sauce can be frozen in small plastic sandwich bags.)

Vermicelli

- 1 pound cooked vermicelli
- 1/2 pint pesto sauce *(see recipe above)*
- 1/4 pound pine nuts
- Salt and freshly ground pepper to taste
- Grated Parmesan cheese
- Fresh basil leaves

☐ Place cooked vermicelli (it can be hot or cold) in large bowl. Toss with pesto and pine nuts. Season with salt, pepper and Parmesan cheese. Fill tomatoes with pasta, top with basil and serve. One pound vermicelli will fill 15 tomatoes.

SPINACH IN PHYLLO

These may be kept refrigerated, unbaked, for two days, or frozen immediately for future use.

- 1 bunch scallions, chopped
- 1/3 cup olive oil
- 2-1/2 pounds spinach, washed, dried and chopped
- 1 bunch parsley, chopped
- 1 bunch dill, chopped
- 1/2 pound feta cheese, crumbled
- 3 eggs, slightly beaten
- Salt and pepper to taste
- Phyllo pastry (1 package)
- 1 pound butter, unsalted

☐ Sauté scallions in oil until soft. Add spinach and cook until wilted. Place mixture in colander and press out liquid into saucepan. Over high heat, reduce liquid to 2 tablespoons.

☐ Mix together remaining ingredients except phyllo and butter and add scallion/spinach mixture and liquid. Cool.

☐ To form triangles: In saucepan, melt butter; cool. On flat surface, place 1 sheet of phyllo. Brush with butter. Top with 2 more sheets of phyllo, buttering between layers. Cut sheets in half lengthwise. Then cut crosswise into 6 equal parts approximately 2 inches wide.

☐ Spoon a scant teaspoon of filling onto lower part of each strip. Fold into triangles as if you were folding a flag.

☐ Place triangles on buttered cookie sheets and brush again with butter. Place in preheated 400° oven and bake until golden brown, 10 to 12 minutes.

MUSSELS VINAIGRETTE

The recipe below serves 30 as part of a buffet. For a one-course meal, count on 3/4 quart of mussels per person.

- 6 quarts mussels
- 1/2 cup finely minced shallots
- 1 tablespoon oil
- 1 tablespoon butter
- 1 small bunch parsley
- 1/2 bay leaf
- Few sprigs thyme
- 1/2 cup dry white wine

Vinaigrette:

- 1/2 cup Dijon mustard
- 1-1/2 cups light olive oil
- 1/4 cup wine vinegar
- Salt and pepper to taste
- 1 small bunch parsley, finely chopped

☐ Scrub mussels well. Soak in water 1 to 2 hours.

☐ In large kettle, sauté shallots in oil and butter until soft. Add mussels, herbs

(Continued on page 155)



THIS YEAR, TURN PRO.





CUISINARTS® INTRODUCES THE DLC-7 PRO: A TRULY PROFESSIONAL FOOD PROCESSOR FOR THE HOME COOK.

Perhaps you have resisted buying a food processor, but are finally persuaded that it is truly a revolution in cooking.

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(R)—Retail Store
(T)—Trade only
(MO)—Mail Order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019
All prices are approximate.

DECORATING DIARY

Page 11: **Armoire**—Marktex (M), available through Blair House Ltd. (R), 200 Lexington Ave., New York 10016.

MARKETPLACE

Page 15: **Multistriped towels,** 100 percent cotton—**wash mitt,** $2.50, **hand towel,** $12, **bath sheet,** $26, also available in royal blue and red stripes; **waffle piqué striped towels** in red, pink and blue, 75 by 40 inches—Barney's Chelsea Passage Boutique (R), 111 Seventh Ave., New York 10011. **Ceramic mugs,** 14 oz., available in pastels to darks—Grindley of Stoke (M), 277 Rt. 46, Fairfield, NJ 07006; available at Bloomingdale's (R), 1000 Third Ave., New York 10022; Burdines (R), 22 E. Flagler, Miami 33131; Jordan Marsh Co. (R), 450 Washington St., Boston 02111. **Red and white mug,** 14 oz.; cocktail and dinner napkins in red, yellow, blue and green; $1.95–$3.50—Crate & Barrel (R), 850 N. Michigan Ave., Chicago 60611; 48 Brattle St., Cambridge, MA 02021. **Atlas Power buckets,** 11¼ inches across, polyethylene bale with plastic handle in red, yellow, blue, purple, white, gray, lavender, rose and black with white or black stripes—Alan Spiegelman (M), 225 Fifth Ave., New York 10010. **Director's chairs** and beach chair in white or natural with stripes, and in multicolored canvas—Jensen-Lewis (R), 55 Seventh Ave., New York 10011. **Beach styxx chairs,** cotton duck with acrylic stripes, small, $19; medium, $24; large, $29 in yellow, blue, black, red stripes—Beachstyxx (M), 10 Saugatuck Ave., Westport, CT 06880; also at selected specialty shops and department stores. **Picnic basket** includes dishes, mugs, flatware, wineglasses, cheese board, knife, containers, tablecloth and napkins in varying colorways—Out to Lunch (M), PO Box 893, Woodland Hills, CA 91365; at Bloomingdale's (R), 1000 Third Ave., New York 10023; B. Altman (R), Fifth Avenue at 34th St., New York 10016; Bullock's, Seventh & Hill St., Los Angeles 90005; Neiman-Marcus (R), Main & Ervay, Dallas 75201. **Farmers Stripe throw** by Three Weavers, 100 percent virgin wool, 54 by 72 inches, hand-loomed, in other colorways and stripes—Gear (M), 19 W. 34th St., New York 10001; also at major department stores and specialty shops.

Page 16: **Striped pretrimmed wallpaper** in a rainbow of colors and widths—Philip Graf (M), 979 Third Ave., New York 10022; available through decorators and wallpaper st **Dish towels,** 100 percent cotton in variety of colors stripes—Tag (M), 1476 Merchandise Mart, Chicago 6 Macy's (R), Herald Square, New York 10001; Pottery (R), 117 E. 59th St., New York 10022; Crate & Barrel (R) N. Michigan Ave., Chicago 60611; Bullock's (R), Sever Hill St., Los Angeles 90005. **Baskets** by Martha and D Jones, 15 by 10 by 10 inches in split white oak, dye hand—Manhattan Ad Hoc (R), 842 Lexington Ave., York 10021. **Umbrella** *(background)* in red and white a yellow, blue and white stripes and multi, wood pole, five six inches—Jensen-Lewis (R), 89 Seventh Ave., New 10011. **Umbrella** *(foreground)* red and white and green white; also in yellow and white with six panels, alum pole, carrying case for extra, plus UPS—Zip-Jac Co Umbrellas (M), 678 Central Park Ave., Yonkers, NY 1 **Pudding bowls** in three sizes, 10, 20, 40 oz.—Boston W house (M), 39 Rumford Ave., Waltham, MA 02154. **To** blue and white stripes—Tag (M), 1476 Merchandise Chicago 60654; at Macy's (R) Herald Sq., New York 1 Pottery Barn (R) 117 E. 59th St., New York 10022; Cr Barrel (R), 850 N. Michigan Ave., Chicago 60611; Bull (R) Vinyl **wallpaper in red and white,** pretrimmed— Graf (M), 979 Third Ave., New York 10022; available thi decorators and wallpaper shops. **Blankets** in assortme stripes and colors, queen, $39; king, $59—Lebanon W Mills (M), 104 W. 40th St., New York 10018; B. Altma Fifth Ave. at 34th St., New York 10016; Gimbel's (R), M Square, 6 and Smithfield, Pittsburgh 15222; Diamond Fiesta Mall, 1435 West Southern Ave., Mesa, AZ 85202 Broadway (R), 3880 N. Mission, Los Angeles 90031. **P mats** have matching napkins, also available in blue terracotta; **wallpaper** washable and prepasted—Katja 366 Fifth Ave., New York 10016; Burdine's (R), Macy' Bullock's (R) (see addresses above).

MUSEUM OF AMERICAN FOLK ART FURNITURE

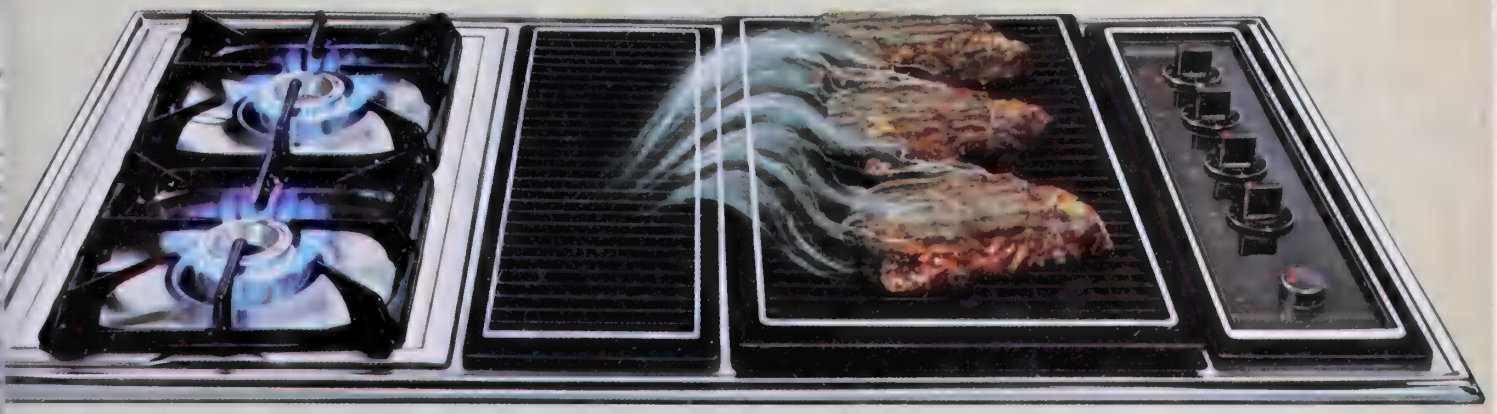
Pages 86–87: **Interior designer**—Paul Leonard, 3 89th St., New York 10028. **Architects, developers builders**—Paul Irwin, Ronald Margolis, James Sa Charles River Designs Inc., 14 Arrow St., Cambridge 02138. **Pine furniture: Dropleaf table** #675-53 ground), 68 by 2½ by 29 inches high; **secretary desk:** #6975-38 and top #6975-50, 34½ by 16¾ by 68 i high; **Windsor armchair** #675-74, 25¼ by 26 by 48 i high; **tea table** #1175-66, 17 by 17 by 26 inches **Chippendale wing chair** #921, 33 by 41 inches **square cocktail table** #1175-27; **oval lamp table** # 06, 27 by 24 by 24 inches high—The Lane Co. (M), PO Altavista, VA 24517. **Majolica** (on secretary desk), t **candlestick lamp,** wood grain **melon jar;** tole p **wooden candlesticks** with hurricane shades, **and French pottery jar** with handles lamp, **leaf-shaped bo** oval table—John Rosselli Antiques (T), 255 E. 72nd St. York 10021. **Bird cage**—Eggs & Tricity (T), 979 Third New York 10022. **Ceramic jars** with lids—Gordon Fos & T), 1326A Third Ave., New York 10021. Antique **turtle box,** large **green glazed jar**—Auger Designs Lt 979 Third Ave., New York 10022. **Fire tools, broom** liam H. Jackson Co. (R&T), 3 E. 47th St., New York 1 Flowers by Winston Flowers, 131 Newbury St., B 02116.

Page 88: Hand-painted floor by designer Paul Le **Pine furniture: desk** #6975-20; blue Chippendale **arm** #675-73, 24 by 20⅜ by 42 inches high; **canopy bed** 48, 60 by 83⅞ by 81 inches high; **blue armoire** #675- by 20 by 82 inches high; **Martha Washington open chair,** wooden arm rest #1702, 30 by 45 inches; **Washington armchair** upholstered arm rests #1701 by 43 inches—The Lane Co. (M), PO 151, Altavis 24517. **Chaise** #1300 *(in background)*—Pearson Co PO 2838, Highpoint, NC 27261. Clifton #6047 hand-p **bed drapery fabric**—Alan Campbell Inc. (T), 979 Third New York 10022. Malmaison #794522 **chintz lining** draperies—Lee/Jofa Inc. (T), 979 Third Ave., New 10022. Ric Rac #605.02 **fabric on chair** *(left):* #753.02 **on chair** *(right)*—Quadrille Wallpapers and Inc. (T), 979 Third Ave., New York 10022. Antique **blanket and quilts** throughout—Thomas K. Woodar 835 Madison Ave., New York 10022. **Pine needle ba Chinese pottery lamps**—John Rosselli Antiques (T Third Ave., New York 10022. Stone peach, **wooden foot stool**—Fieldstone Antiques (T), PO Box 234, W MA 02168. **White crackle finish lamp**—Paul M. Jon (T), 979 Third Ave., New York 10022. **Picnic basket**cek (T), PO Box 225, Station A., Richmond, CA **Basket on desk, blue and white plate, basket with dils**—Gordon Foster (R&T), 1326A Third Ave., New 10021. **Painting,** Memorial to George Washington—I tion of the Museum of American Folk Art. **Teleph** Museum of Modern Art Store, 11 W. 53rd St., New 10019. **Braun clock radio**—Manhattan Ad Hoc (R Lexington Ave., New York 10021. **White basket**—E

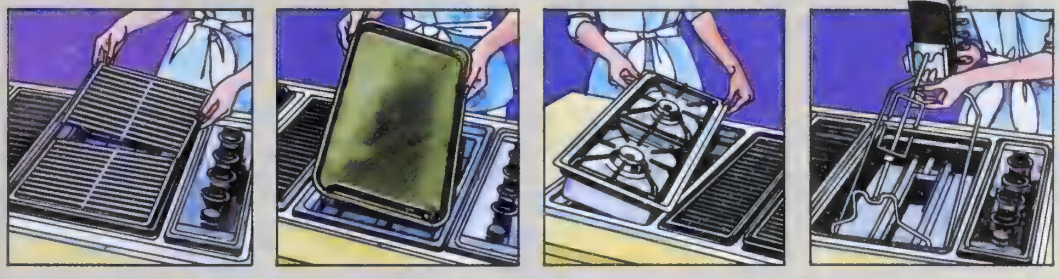
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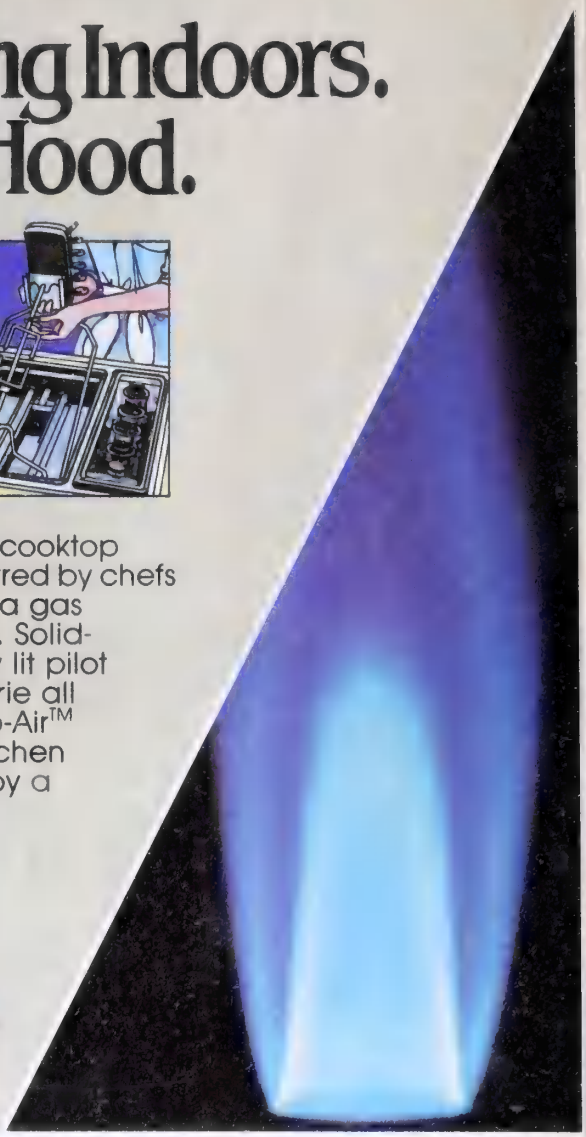


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BOOKLETS

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BATH EQUIPMENT & ACCESSORIES

1. The Jacuzzi Whirlpool Baths: Adding a Jacuzzi® Whirlpool bath to your home may be the most comforting step you'll ever take. A beautiful 20-page color brochure features the entire line. All models are shown in bathroom settings to give you decorating tips. **Jacuzzi Whirlpool Bath, free.**

2. Create Your Own Elegant Bath: "Kohler Elegance" offers 44 pages of colorful ideas for bathroom, powder room and kitchen, including a rolled rim bathtub, pedestal lavatory, high-tank toilet and antique-style faucets. Booklet helps with colors and decorating ideas. **Kohler Co., $1.**

3. Decorative Bathroom Faucets and Accessories: Artistic Brass's 8-page, full-color catalog of decorative fixtures offers everything from traditional to contemporary designs. Made from solid brass, rich woods, delicate porcelain, cut crystal and onyx and brilliant gemstones, each one is different and beautiful. **Artistic Brass, free.**

BUILDING AND REMODELING

4. Need a Lift? Brochure describes and illustrates Elevette, the vertical home elevator; Stairlift, the budget-priced, single-seat passenger lift; and Inclinette, the deluxe single-seat model. **Inclinator Company of America, free.**

5. Got a Ceiling Problem? "Here's How to Select the Right Ceiling" illustrates the newest suspended and tile ceilings and installation methods. Includes information on maintenance, lighting fixtures and accessories. **Armstrong World, Inc., free.**

6. Window and Gliding Door Answer Book: This 24-page, full-color booklet contains special sections on window planning, energy, remodeling and replacement. Includes application photographs and full descriptions of beautiful wood and low maintenance Andersen vinyl-sheathed Perma-Shield® windows and gliding doors. **Andersen Corp., free.**

7. Renew It With Redwood: New, 12-page color booklet shows how redwood can renew homes. Illustrates deck additions, a screened garden room with benches and planters and the complete remodeling of a living room. Photographs show befores and afters, plus construction tips and finishing information included. **California Redwood Assoc., 50¢.**

8. Energy-Saving, Low-Maintenance Windows: Colorful booklet shows wood and aluminum-clad windows and patio doors, plus skylights and sunrooms in various settings. Energy-efficient glazing systems, low-maintenance exterior and easy washing design presented. Interior wood folding doors also featured. **Pella/Rolscreen Co., free.**

9. Before, After and What Might Have Been: Mastic's Guide to Designing Your Home's Exterior: Booklet shows how to turn your home into a new style of exterior design such as contemporary, country, traditional, Spanish or Oriental—especially when adding new siding to your home, whether you're remodeling or building anew. **Mastic Corporation Information Center, $1.**

CURTAINS, FABRICS AND LINENS

10. Softlight Shades beat the daylights out of glare, energy loss and fading. Fabric options offer view or privacy, earth tones or neutrals. Solarized fabrics cut sun's rays 87 percent. Non-solarized shades are a stylish alternative to ordinary draperies and sheers. **Del Mar Window Coverings, free.**

11. Windows Beautiful, Volume VII: An authoritative guide to window treatments, this booklet contains 148 full-color pages of room settings and explains how to select a good window design and how to buy it wisely—or make it easily yourself. Includes energy-saving information on all types of windows. **Kirsch Co., $2.50.**

12. From D. Porthault: Magnificent, 80-page color catalog shows the latest creations in tablecloths, napkins, sheets, pillowcases, blanket covers, bath towels, embroideries, appliqués and prints, as well as matching china. **D. Porthault, $2.50.**

13. Indispensible "How to Sew Draperies" Book: Full of ideas, instructions, step-by-step diagrams and helpful hints, this booklet will help even a beginner get professional-looking results. Includes swatches of Triblend's open-weave and Barrier-look fabrics. **Triblend Mills, 50¢.**

CARPETS & OTHER FLOORCOVERINGS

14. Decorating With Mannington: Full-color brochure features 16 pages of contemporary room settings that illustrates easy decorating ideas for every room in the house. This booklet offers tips on using color and pattern when decorating with resilient flooring. The easy-care properties of the exclusive JT88 Never-Wax wear layer are also explained. **Mannington Mills, $1.**

15. How To Buy Resilient Flooring: Colorful 20-page illustrated booklet gives helpful advice on shopping for modern vinyl floors. Information provided on no-wax surfaces, cushioning, installation and upkeep. Booklet shows how to decorate, what to ask the salesperson. Plus shows newest designs and colors. **Armstrong World Ind., free.**

16. Shoppers Guide to Carpet Quality: 36 pages of factual information helps consumers identify and select quality carpet. Tells how to determine carpet needs; understand fiber systems, pile density; how to match the right construction to room traffic conditions. Valuable carpet-care hints included. **Armstrong World Ind., free.**

DECORATIVE ACCESSORIES

17. Howard Miller Clocks make it easy to get there on time. Here's a selection of antique reproductions and fine grandfather clocks that you'll never get tired of enjoying. **Howard Miller Clock Co., free.**

18. Ridgeway's "Book of Clocks" features color photographs of more than 60 floor, wall and mantel clocks. Includes illustrated decorating ideas, a description of the art of making a Ridgeway, plus clock history and terminology. **Ridgeway Clocks, Div., Gravely Furniture Co., Inc., $2.**

DECORATING IDEAS

19. The Calico Corners Guide to Wall Upholstering: A 20-page book with professional tips and techniques helps you achieve the custom look of upholstered walls. Detailed instructions, illustrations and color photographs enable you to decorate like a pro. **Calico Corners, $2.50.**

20. Keep the Home Fires Burning Beautifully: The manufacturers of Reichman fireplace tools and equipment offer you a 5-page and a 48-page color brochure not only to show its attractive products, but to provide all the information you need for maximum fireplace enjoyment. **Custom Wrought Products, both booklets, $1.**

21. Calico Corners Guide to Do-It-Yourself Decorating: This 40-page book has detailed instructions and drawings for putting fabrics on walls and windows and making pillows, wallhangings and tablecloths. The easy-to-follow directions help amateurs achieve professional-looking results. **Calico Corners, $2.**

22. Vertical Imagination: A 36-page brochure filled with colorful photographs showing the use of vertical blinds to enhance room decor and conserve energy. Only LouverDrape offers a choice of 300 louvers. Now offering LoverMatic®—remote control for your blinds from any place in the room. **LouverDrape, Inc., $1.**

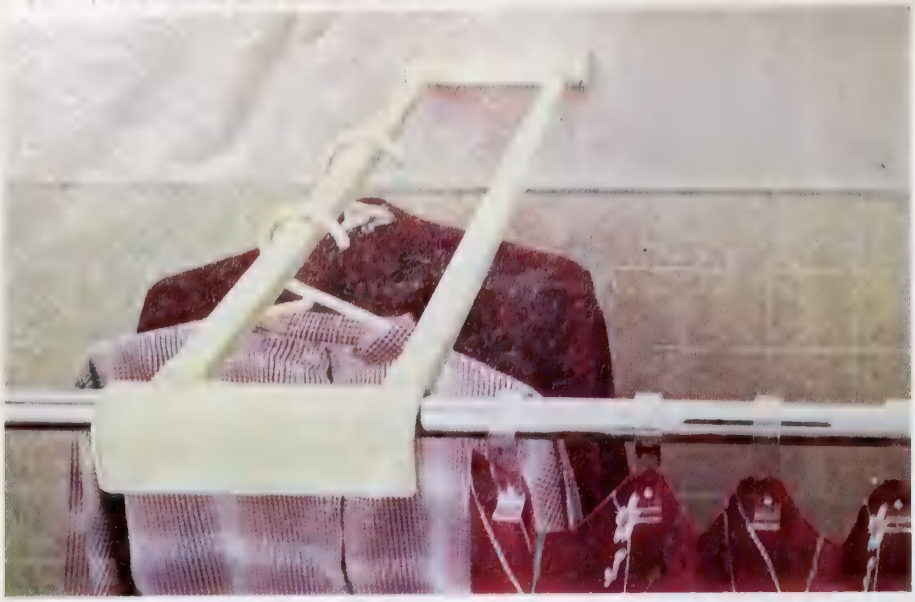
FOOD & GOOD SPIRITS

23. The Natural Way ... A Low Sodium Eating Plan: Booklet from Perrier outlines ways to reduce your intake of sodium; includes a 7-day, low sodium/low calorie eating plan. Also contains a 20¢ coupon for your next Perrier purchase. **Perrier, 25¢.**

24. A Little Imagination and Stouffer's: A colorful, 32-page booklet shows you how to use Stouffer's entrees and side dishes to make Welsh Bread Bowl, Quiche Lorraine, Apple Fritters and 60 other delicious and different dishes.

(Continued on next page)









A SENSIBLE SOLUTION FOR HANGING DRIP-DRY CLOTHES!

Here's a practical, clever addition to any home or apartment. The Adjustable Drip-Dry Rack lets you put those messy, slightly wet, dripping garments where they should drip — into a tub or shower enclosure! If you try hanging things on the shower rod, they drip half in and half *out* of the tub! No more mess now, because this Drip-Dry Rack is easily attached to the far wall of the tub or shower stall and extends to reach *across* to the shower bar or enclosure rail. It adjusts from 25" closed to 34" when extended to rest on the top of any shower rod or tub enclosure. When not in use, it folds flat against the wall and is out of the way! Made of neutral beige high-impact molded plastic, it comes with easy-to-follow mounting instructions which *include* all the materials you need for quick installation — either using adhesive tabs or screws. This extremely useful and versatile Drip-Dry Rack is **just $9.95** plus $2.00 for shipping, insurance and handling (total, $11.95 for each rack). Use the handy coupon below to rush your Rack to you! (Clothes Hangers are not included.)

H.M. SPECIALTIES, Dept. HFDR 052
P.O. Box 2318, FDR Station, New York, NY 10150

Enclosed please find my check or money order (no cash, please) payable to H.M. SPECIALTIES for $ _____. Please send me _____ Drip-Dry Rack(s) at $11.95 each ($9.95 plus $2 each for shipping, insurance, handling)

SHIP TO (please print)

STREET _____ APT. #

CITY _____ STATE _____ ZIP

(Sorry, we cannot handle Canadian [illegible]. Please allow 30 days for delivery from our receipt of your order. We ship via United Parcel Service.)

[illegible] Corporation

250 W. 55 St., NY, NY 10019

BOOKLETS

Continued from page 145

Stouffer's, 50¢.

25. The Kraft Cookbook contains over 300 of Kraft's most requested recipes. Ease of preparation and assured success are yours with these Kraft recipes. The convenient vinyl cover converts to an easel stand, and the 3-ring open-and-close spine allows you to remove recipe pages—or add your own. **Kraft, Inc., $6.95.**

26. Almond Gifts From California: Colorful catalog full of unique gifts of every type including snack and cooking almonds, almond cakes and candies . . . even luxurious almond soap. Delivery and satisfaction are guaranteed. **Almond Plaza, free.**

27. The Grapes and Wines of Almadén: This beautiful brochure contains photographs and descriptions of 10 of the classic grapes that Almadén uses to make its fine varietal wines. It also includes useful suggestions on serving, storing and aging wines. **Almaden Vineyards, free.**

28. Cooking Your Way to Better Nutrition and Weight Control in a Whirlpool Microwave Oven provides a variety of recipes for delicious, easy-to-prepare foods. Besides facts about nutrition, the book contains 60 tested recipes that have been calculated for calories, cholestoral and sodium content. **Whirlpool Corp., $4.50.**

FURNITURE

29. Living the Good Life With Pennsylvania House has 240 exciting pages of full-color photographs with imaginative decorating ideas. Filled with exquisite Pennsylvania House designs set in Pennsylvania House decorated homes and apartments (from a contemporary, urban loft to a gracious, traditional country home), it features 18th-century, country and traditional-style furniture authentically derived from century-old prototypes and beautifully crafted today by Pennsylvania House. Includes detailed photos of upholstered and fine wood furniture, decorator floor plans and a special consumer section with advice on wood and fabric care. **Pennsylvania House, $7.50.**

30. Imaginative Interior Design Ideas: This 48-page, full-color book has a wealth of decorating ideas to complement traditional and early American decors, plus a guide to the Clayton Marcus "At Home With America" fine furniture collections. **Clayton Marcus Co., $3.**

31. 18th-Century English and American Designs in Mahogany are featured in this catalog from Baker Furniture. The elegance of mahogany veneers selected for their unusual figuring and texture is reflected in these outstanding examples of fine 18th-century original designs. **Baker Furniture, $3.**

32. Drexel's Famous Furniture Designs: A series of brochures illustrating the best-selling Drexel collections. Each booklet is a guide for selecting furniture for your bedroom, dining room and living room. Handy room-planning kit is included. **Drexel Furniture, $3.**

33. English Furniture: Color brochure pictures a collection of 18th-century English designs uniquely suited to modern use. Also includes a booklet describing the construction and craftsmanship of fine furniture. **White of Mebane, free.**

34. The Best-Selling Collection of Heritage is shown throughout this series of brochures. Includes a handy floor-planning kit. **Heritage Furniture, $2.**

35. The Beauty of Oak: 17th-century French and English furniture inspires a collection as appropriate to casual decor as it is to one of elegance. Color brochure features White Oak Manor bedroom and dining room furniture. **White of Mebane, free.**

36. Lane—Furniture for the Good Life: This 48-page color catalog features dining and bedroom furniture, occasional tables, many unique accent pieces and the famous Lane Love Chests. **The Lane Co., Inc., $3.50.**

37. Aston Court: A selected collection of 18th-century English adaptations, primarily of the Georgian period (1714–1795). The mixture of rare woods, finishes, inlays and carvings give these designs the look of rare antiques. Aston Court offers bedroom and occasional furniture, plus several dining tables and chairs. **Henredon Furniture Ind., Inc., $3.**

38. Beautiful Rattan by McGuire: Full-color, 36-page booklet features the classic collection of premier quality rattan designs. Also shows designs from McGuire's Special Collections of bamboo tables, Oriental hardwood, redwood, willow and new teak and palasan. **The McGuire Co., $3.**

39. Tell City Primer of Early American Decorating: Hardcover, 132-page book of fabulous decorating and room-planning suggestions includes illustrations of Tell City's collection of hard-rock maple living room, dining room and bedroom furniture. The book also features oak furniture and decorative accessories. **Tell City Chair Co., $5.**

40. Lasting Treasures From La Barge: Two full-color brochures display fine mirrors, tables, lamps, screens and accessories from the U.S. as well as around the world. An elegant selection suited for virtually every decor. **La Barge, free.**

41. The Mahogany Collection by Thomasville features 52 color pages of 18th-century English furniture. All the finest examples of Chippendale, Adam, Hepplewhite and Sheraton reproductions are shown in large color photographs that give period decorating ideas and suggest interesting color

(Continued on page 148)



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Express yourself in a wealth of colors, designs and textures no one else can offer. And make a statement that endures.

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WAHF

BOOKLETS

Continued from page 146

schemes. **Thomasville Furniture Ind., $2.50.**

42. Thomasville's "Country" Catalog: This stunning 28 page catalog features over 50 full-color photographs o "Country," Thomasville's casual, contemporary furniture You'll be impressed with "Country's" light, casual color an styling. Also offers new decorating ideas for your home **Thomasville Furniture Ind., $2.**

43. Enduring Designs in Fine Solid Wood: Booklet illus trates manufacturer's production methods and displays sev eral collections: English, Oriental, French and Victorian. **Da vis Cabinet Co., $2.**

44. Grandfather Clocks: Colorful brochure illustrates 2 grandfather clocks—tubular bell and cablewound. Feature "The Clock" precision-crafted tubular bell and nine ne cablewound and chainwound models. **Herschede Ha Clock Co., $1.50.**

45. Reclining Chairs: A perfect Father's Day gift. Over 10 styles in a colorful array of fabrics to choose from within th La-Z-Boy® Chair Co. furniture line. These are genuine La-Z Boy products that rock and swivel. Also a full line of slee sofas that convert into comfortable beds. **La-Z-Boy Cha Co., $1.**

GARDENING & OUTDOOR LIVING

46. Wrought-Iron Furniture—Indoors and Out: Color bro chure features traditional and contemporary lines of fin furniture designed for casual comfort. Choose from a varie of frame colors, woven vinyls and designer fabrics. Pla stands, baker's racks, corner shelves and étagères are als available. **Lyon-Shaw, Inc., $2.**

47. The Jacuzzi Whirlpool Spas: Whet your appetite for Jacuzzi® Whirlpool spa with this new 16-page brochure tha features the entire spa product line. All the models ar shown in garden or patio settings to give you decorating tip **Jacuzzi Whirlpool Bath, free.**

48. Sunbrella's Beautiful Energy-Saving Fabrics: Ne booklet shows awnings, patio covers and privacy screen Features many practical ideas for using Sunbrella canva fabrics including window awnings that save up to 25 perce on air-conditioning costs. Made of acrylic fiber, Sunbrell fabric is guaranteed for five years. **Glen Raven Mills, Inc 50¢.**

49. The Best of Both: This color catalog offers highest-yie vegetables and beautiful flowers. Hundreds of choice ne introductions and the best proven all-time favorites. Sinc 1868. **George W. Park Seed Co., Inc., free.**

50. Wayside Gardens 1982 Catalog: This big, book-sty catalog is your single most reliable source of superior garde plants. With 148 pages in full color it illustrates over 1,00 items for your home garden and offers authoritative descri tions and sound advice. **Wayside Gardens, $1.**

51. Knox Know-How on Houseplants: A full-color, 1 page guide to growing strong indoor greenery. The bookl offers methods of evaluating light, water, temperature a soil requirements as well as information on correcting cor mon plant disorders. **Knox Plant Care, 50¢.**

HEATING & AIR CONDITIONING

52. Get The Most From Your Comfort Investment: Th 16-page booklet explains the importance of clean air, humi ity and air circulation to your comfort system. Includes se tions on solar heating and efficient two-speed cooling. Pl tips on saving money. **Lennox Industries Inc., free.**

53. Home Humidification and Air Cleaning: Booklets e plain the importance of indoor wintertime relative humidity well as describing common household pollutants and how control them with a new type of air cleaner. Also includ energy-saving opportunities. **Research Products Cor free.**

KITCHEN PLANNING, EQUIPMENT & ACCESSORIES

54. Tappan Is Cooking: Complete line of major applianc shown in 20-page brochure. Includes gas and elect ranges, microwave ovens, refrigerators, dishwashers, d posers, trash compactors and range hoods. **Tappan App ance Div., $1.**

55. Elegance in Home Refrigeration: Full-color folder p sents a selection of built-in refrigerators and freezers w side and door panels in the material of your choice to fit yo custom decor. **Sub-Zero Freezer Co., Inc., free.**

56. Energy-Saving Appliances: Brochure describes Ener Saver V dishwasher line which heats its own hot water every complete cycle and uses less energy than the previo Energy-Saver line. Also covers time-saving trash compa tors, disposers, Instant-Hot® water dispensers, mixers a coffee mills. **KitchenAid Div., Hobart Corp., 50¢.**

57. The Decorative Kitchen: A 12-page, colorful brochu filled with a unique collection of decorative ceramic acces ries for the kitchen. You'll see hand-painted molds, terrin casseroles, canister sets and so much more! **Sigma t Tastesetter, 50¢.**

58. Everything for the Kitchen: Booklet includes specifi tions and photos of microwave and electrical ovens/co tops, self-cleaning ovens, barbecues, programable di

(Continued on page 15



You are what you wheat.

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cked with energy and protein, iron, zinc, vitamin E and most B vitamins. Add it to your diet. Add it to your life.

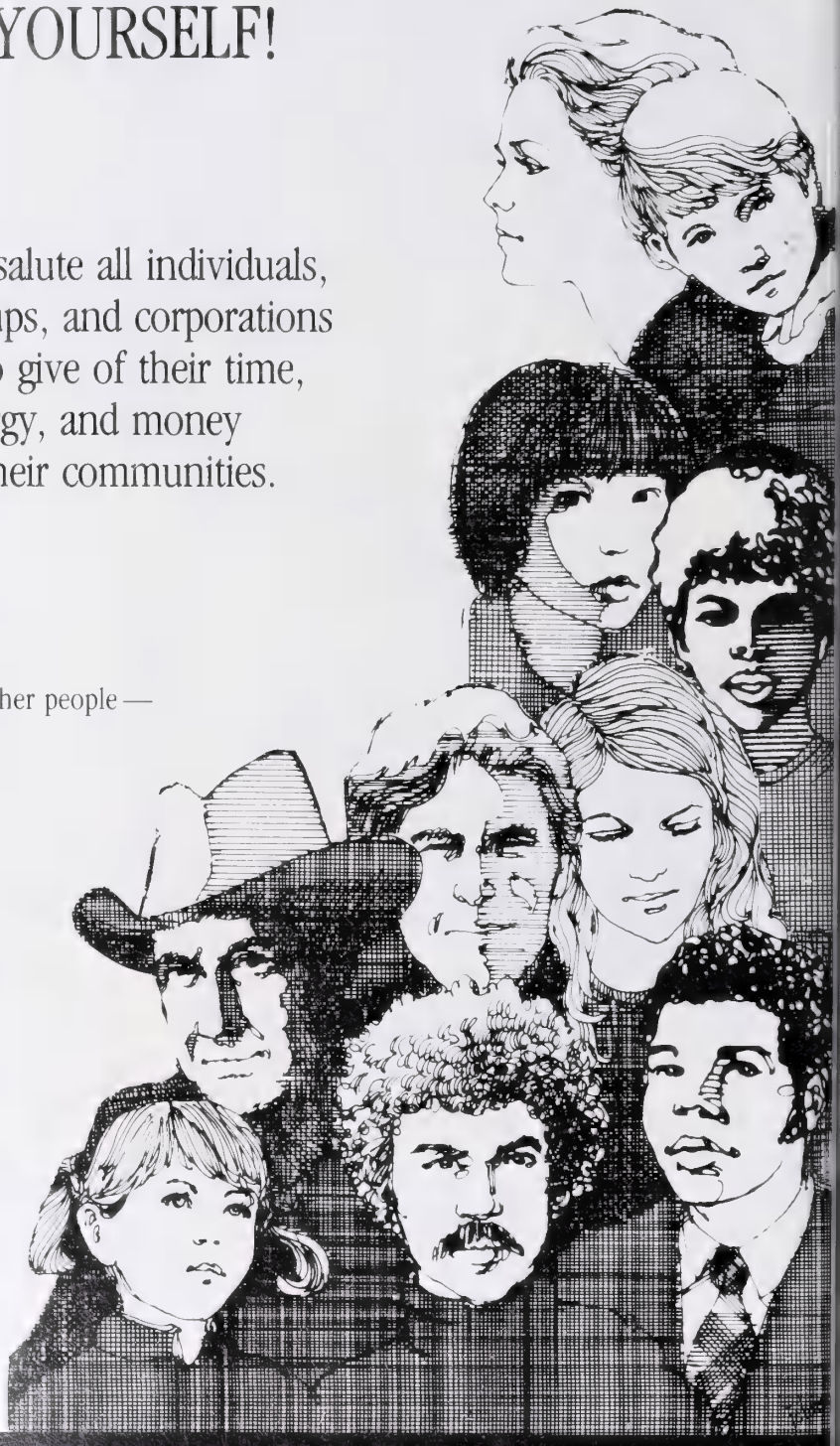
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Diamond Shamrock®



PRODUCT INFORMATION

Continued from page 142

Tacity (T), 979 Third Ave., New York 10022.

● *Page 89:* **Drop-leaf table** #675-53, 68 by 2½ by 29 inches high, **hutch** #675-76, **buffet** base #675-64, 60½ by 17⅞ by 84; **four armchairs** #675-73, 24 by 20⅜ by 42 inches high, **fireside chairs** #922, 26 by 47 inches high—The Lane Co. Inc. (M), PO 151, Altavista, VA 24517. Crocodile Hand #808243 **fabric on fireside chairs**—Lee/Jofa Inc. (T), 979 Third Ave., New York 10022. *Tablesetting:* **Crackle blue and green dinnerware** #765/1981/011; Sharon crystal water glass; Flemish silver—Tiffany & Co. (R), 727 Fifth Ave., New York 10022. **Pink damask napkins**—Descamps (R), 723 Madison Ave., New York 10002. **Small glazed vases,** small celadon **green dishes**—Gordon Foster (R & T), 1326A Third Ave., New York 10021. Six pale **green plates with leaf design; green painted basket, green compote with grape design; melon jar,** glazed **jar with straw handle**—John Rosselli Antiques (T), 255 E. 72nd St., New York 10021. **Majolica pitcher** and majolica in closed hutch—Fieldstone Antiques (T), PO Box 234, Waban, MA 02168. **Stone lion building fragment**—Collection of the Museum of American Folk Art, 49 W. 53rd St., New York 10019.

● *Page 90:* **Sofa** #2712, 88 by 38 by 31 inches high, inside 69 by 24 by 12 inches; **chairs** #643, 33½ x 33½ x 32 inches high, inside 22 by 22½ by 14½ inches high; arm height 22 inches; seat height 17½ inches—Pearson Co. (M), PO 2838, Highpoint, NC 27261. Country style camelback **Chippendale sofa** #1730—The Lane Co. Inc., PO 151, Altavista, VA 24517. Arpeggio **fabric on sofa** #66235.01, **lavender pillow fabric** #18194.00/67, **green pillow fabric** #6918/CL.642—Brunschwig & Fils (T), 979 Third Ave., New York 10022. Amandes **fabric on chairs** #818300; Crocodile Hand **fabric on sofa** #808243—Lee/Jofa (T), 979 Third Ave., New York 10022. **Blue planter**—Thomas K. Woodard (R), 835 Madison Ave., New York 10022. **Stoneware bowl and basket with handle**—Gordon Foster (R & T) 1326A Third Ave., New York 10021. **Pharmacy lamp**—Laurel Lamp Manufacturing Co. (M), PO Box 60188, Charlotte, NC 28260. Dhurrie rug—Coury Rugs (T), 515 Madison Ave., New York 10022. **Oil painting** by Captain Cook—Collection of the Museum of American Folk Art, 49 W. 53rd St., New York 10019.

● *Page 91:* (middle): **table** #675-54; **ladder-back chairs** #675-71, 21 by 22 by 42 inches high—The Lane Co. Inc. (M), P.O. 151, Altavista, VA 24517. **White bowl, kitchen utensils, tea kettle, blue ceramic crock, dish rack, white plates and mugs, sieve, salt shaker and pepper grinder, dish towels,** Braun **food processor**—Crate & Barrel (R), 48 Brattle St., Cambridge, MA 02138. **Antique peach basket**—Fieldstone Antiques (T), PO Box 234, Waban, MA 02168. **Vine basket** with flowers; **wicker basket** with vegetables—Palecek (T), PO Box 225, Station A. Richmond, CA 94808. Japanese **tea warmer**—John Rosselli Antiques (T), 255 E. 72nd St., New York 10021. Six seed catalog **prints of apples**—Museum of American Folk Art Collection, 49 W. 53rd St., New York 10019.

SCRUBBED PINE

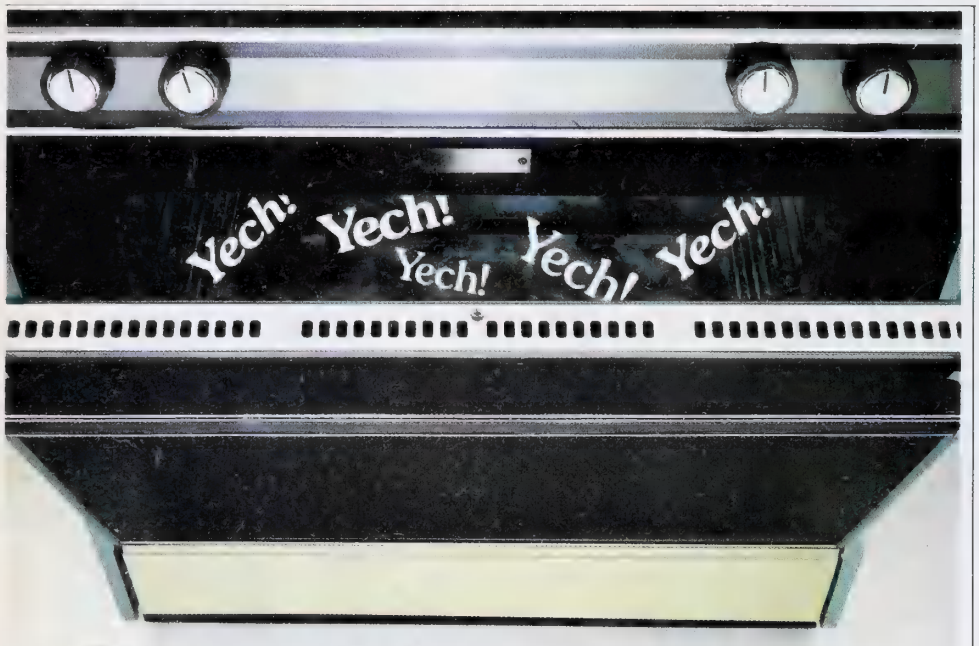
● *Pages 94–97:* Pine furniture: Essex **butler's tray table** #16931, 42 by 31 by 18 inches high; The Wethersfield **tavern table** #16931-230, diameter 26 inches, 25 inches high: New England Duck-Bill **Windsor armchairs** #16921-836 39 inches high; Sutherland double **gateleg table** #16921-790, diameter 60 inches, 30 inches high; **keeping room refectory table** #16921-740, 32 by 72 by 104 by 30 inches high: English **pine corner cabinet** #16921-415, 47 by 21 by 86 inches high; **Marlborough armchair** #16921-872, 41 inches high; **pine sleigh bed** #16911-473, 43 by 82 by 32 inches high; Connecticut porringer-top **tea table** #16931-225 (at end of bed); Fairfield **highboy** #16911-340, 38 by 21 by 64 inches high—Thomasville Furniture Industries Inc. (M), PO Box 339, Thomasville, NC 27360. **Upholstered sofa** #2800 and **upholstered chairs** #1739—Tomlinson of High Point (M), PO 2408, High Point, NC 27261. Royale #727.01 **fabric on sofa and chairs:** Coco #130022F on **sofa pillows:** Caprice #20096 **fabric for quilted bedspread and pillows**—Quadrille (T), 979 Third Ave., New York 10022. **Dhurrie rug**—Stark Carpet Corp. (T), 979 Third Ave., New York 10022. **Small table and majolica plate** (in foreground); **majolica plates, small dog figure** (on coffee table); **porcelain fruit boxes, candlestick** (on tavern table); **turquoise bowls, stoneware vases** (on gateleg table); bracket holding ginger jar; white log lamp; **cachepot holding plant,** 19th century **food bowl, letter opener, magnifying glass, ink pot, lamp** (on desk), and **painting** over desk; **plates, box, majolica leaf plates, ginger jar, majolica bowls** (in corner cabinet); **screen**—John Rosselli Antiques (T), 255 E. 72nd St., New York 10021. **Pharmacy lamp**—LCS (T), 1059 Third Ave., New York 10021. **Books**—Courtesy of Harry N. Abrams Inc., Publishers, 110 E. 59th St., New York 10022. **Papier-mâché box** with inlaid mother of pearl (on gateleg table); **lap desk** (on top of desk)—Vito Giallo (R), 966 Madison Ave., New York 10021. **Tole basket** on desk; **oval picture of bird** made of feathers—W.H. Potts Antiques (T), 979 Third Ave., New York 10022. All **baskets, green cachepot** with handles (in cabinet), **striped plate** (on highboy)—Gordon Foster (R) (T), 1326A Third Ave., New York 10021. **Red papier-mâché trunk, Chinese jardiniere, ginger jar**—Charles P. Gracie (T), 979 Third Ave., New York 10022. **Atrium Door** (French windows)—Moulding Products Inc. (M), PO Box 798, Irving, TX 75060.

TIMELESS FURNITURE

● *Page 99:* **Pelican Place**—Pelican Golf Townhomes, Inc., 672 Poinsettia Rd., Belleair, FL 33516. **Architects and landscape architects:** The Design Advocates Inc., 2709 Rocky Point Rd., Suite 100, Tampa FL 33607. **Designer:** House Beautiful with Scruggs & Meyers & Assoc. 25 W. 15th St., New York 10011. **Sofa** #7960-C, 85 by 37 by 30 inches high, pecan finish, upholstered in fabric 55-1433, color O, grade H; **two chairs** #750I, 26 by 29 by 40 inches high, empress black finish, upholstered in 55-1262, color O, grade E; **tea tables** #40-8905, finish VVSO, 14 by 14 by 26 inches high; **drum table** #42-8701, in Old Kent Finish, 22 by 26 inches high; **screen** #80-1001; **chair** #7953 (behind table), 34½ by 37 by 33 inches high, arm height 23 inches; **table**—Henredon Furniture Inc. (M), PO Box 70, Morganton, NC 28655. Needlepoint rug, 15 feet 8 inches by [illegible] feet—Coury Rugs (T), 515 Madison Ave., New York 10022. **Lamp, porcelain vase,** green glazed off-white **vase** crackle finish—Paul M. Jones (T), 979 Third Ave., New York 10022. **Painting** by Abbot Mayer—Ellen Sragow Gallery (R), 80 Fifth Ave., Suite 704, New York 10011. Gold-black **chinoiserie painted box** and **bowl, wood brackets,** 19th c. **Chinese plates, Chinese lamp** with teakwood top, gold and black **lacquered box, majolica**—John Rosselli Antiques (T), 255 E. 72nd St., New York 10021. Watermelon No. 76 **fabric for tablecloth;** Rose du Barry #4450 **fabric on pillows**—Cowtan & Tout Inc. (T), 979 Third Ave., New York 10022.

● *Page 100:* **Dining table** #20-8702, 54 by 44 by 29 inches high, 20-inch leaves (two) extend to 94 inches; **sideboard** #21-5932, 72 by 23½ by 37 inches both in Old Kent Finish—Henredon Furniture Inc. (M), PO Box 70, Morganton, NC 28655. **Chairs**—Rosemary Robinson (R), 1290 Third St. S., Naples, FL 33940. White elephant handle vases, white pottery **foot tub, wine cooler,** antique white porcelain rough **hibachi hand warmer, stack of green/gray plates** by Pell & Co.—John Rosselli Antiques (T), 255 E. 72nd St., New York 10021. *Tablesetting:* **Coalport Country Ware china**—Coalport Crown/Staffordshire (M), 2901 Los Feliz, Los Angeles 90039. **Stuart Trifid sterling-silver flatware**—Georgian House (M), 225 Fifth Ave., Suite 912, New York 10010. Quilted Diamond and Sunburst **glass tumblers;** Quilted Diamond and Sunburst **water pitcher**—Metropolitan Museum of Art (R), 82nd and Fifth Ave., New York 10028. **The Great Wine Glass** by Lenox (M) at leading stores. **White damask napkins**—Pratesi Linens Inc. (R), 829 Madison Ave., New York 10021. **Needlepoint rug**—Coury Rugs (T), 515 Madison Ave., New York 10022. *Entrance hall:* **Settle Cabinet** #9800-51 in Bantry finish—Henredon Furniture Inc. (M), PO Box 70, Morganton, NC 28655. Romany Paver 835-636 **tile** in Blended Red—CeramicUS (M), Sweet & Co., 845 Third Ave., New York 10022. **Tibetan dhurrie rug**—Stark Carpets (T), 979 Third Ave., New York 10022. **Silver Fantasy painting,** 72 by 52 inches by Phillip Mullen—David Findlay Gallery (R), 984 Madison Ave., New York 10021. *On settle cabinet:* Basketweave **melon vase** made in France—Paul M. Jones, 979 Third Ave., New York 10022. **Turquoise blue pottery dish**—John Rosselli Antiques (T), 255 E. 72nd St., New York

(Continued on page 154)



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U.S. GOV'T REPORT



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painted patterns in the Classics, Franciscan Giftware and Glassware, the Romantics, Se Sculptures, Microwave Cookware and other patterns. Photographs show dinnerware in table settings, still lives and plate, cup and saucer groupings. **Franciscan Ceramics, $1.**

72. Armetale Dinnerware and Giftware has all the luster and elegance of sterling, th warmth of fine pewter and the durability of stainless. Armetale metal goes from freezer to ove to table and looks great every step of the way. Illustrated in two catalogs. **The Wilton Co.,**

73. The 20 Most Asked Questions About Sterling: This booklet gives the facts you need making the very special purchase of sterling flatware. A great help in choosing one of life most beautiful things. **Sterling Silversmiths Guild of America, 25¢.**

74. Fostoria Crystal—the crystal for America is at home, everywhere—from White Hous dinners to beautiful dinners of your own. Since 1887, an American tradition. Full-color, 16-pag brochure illustrates Fostoria stemware, giftware and barware. **Fostoria Glass Co., free.**

75. Superb Stainless Flatware: The finest 18/10 (8) stainless-steel flatware is shown in new color pamphlet from WMF-Fraser's, which offers 24 applause-winning flatware pattern **WMF-Fraser's, 50¢.**

76. Come Dine With Kings: Royal Copenhagen Porcelain and Georg Jensen Denmar cordially invite you to experience opulent tablesettings that grace the royal dining halls Europe. Folio illustrates luxurious appointments. **Royal Copenhagen Porcelain, 50¢.**

77. Waterford Crystal: That's all you need to say. Booklet illustrates the styles available this beautiful Irish lead crystal. **Waterford Crystal, free.**

78. Add the Sparkle of Jewels to Your Table with Cristallerie Zwiesel: Created by thir and fourth-generation glass cutters, these fine pieces have been gracing tables of the wor since 1870. New color brochure shows all of the "jewels." **Cristallerie Zwiesel, 25¢.**

79. More Than a Little Continental: Villeroy & Boch china and crystal are presented in major, full-color folio collection. Unquestionably European, it's the look most found in th fashionable households of France, Belgium and Germany. **Villeroy & Boch, 50¢.**

80. Beautiful hand-decorated porcelain and stoneware: Bing & Grondahl's new 16-pag booklet is a complete guide to their new dinnerware. Additional brochure describes sea gu pattern gift line. **Bing & Grondahl, both $1.**

81. Classics in Limoges China from Haviland & Co.: Booklet illustrates selected design that will lend elegance and grace to any table, on any occasion. **Haviland & Co., $1.**

82. Andrea West Collection of Country Ceramics: Traditions of the past come alive in th present in this eight-page, full-color brochure filled with charming hand-painted planter serving pieces, dinnerware, jam jars, canisters and more. **Sigma the Tastesetter, 50¢.**

83. Supreme Cutlery Giftware Collection: An exciting, full-color 16-page booklet of Suprem Cutlery Giftware items. Included are demitasse spoons, cake and cheese servers, steak knive and more! **Supreme Cutlery, 50¢.**

84. The Sterling of Stainless: The 18/8 Designer collection—a presentation of some of th finest stainless-steel flatware made. The selection includes traditional, contemporary and Ear American designs. **Supreme Cutlery, 50¢.**

85. Baccarat, The Crystal of Kings: Six-portfolio package has a crystal stemware brochure, crystal gifts brochure, color brochures of Cerelene-Raynaud Limoges china and dinnerwar and gifts, a folder of fine Ercuis silver flatware and a pamphlet of distinctive pewter tablewar by Etains du Manoir, all from France. **Baccarat, Inc., $1.25.**

86. Treasures From Around The World: Kosta Boda offers a portfolio of booklets illustratin not only their Swedish Crystal, but also Rorstrand, Portmeirion and Hornsea dinnerware, an Gense stainless steel. **Kosta Boda, $1.**

87. French Elegance and Provencial Charm: Exquisite crystal gift and stemware fro Lalique and St. Louis; Haviland and Parlon Limoges porcelain dinnerware; and Louis Louriou flameproof porcelain oven- and dinnerware. **Jacques Jugeat, $1.**

TRAVEL

88. Mountain Vacationland: Western North Carolina information booklet lists accommod

BOOKLETS

Continued from page 148

washers with steam, trash compactors, disposers, hoods-ventilators, hoodless cooking systems and can openers. All are superbly designed and engineered for today's distinctive kitchens. **Thermador, free.**

59. Quality Products From Waste King includes specifications and photos of dishwashers, gas-fired Char-Glo barbecues, heavy-duty disposers and other appliances to help you plan a dream kitchen. **Waste King, free.**

60. The Faucet of the Stars: Delta's full-color, idea-packed catalog shows a gleaming array of washerless faucets that grace kitchens, baths and bars of Hollywood's most glamorous stars. Fixtures shown in full settings. **Delta Faucet Co., free.**

61. Fashion Kitchens: Beautiful kitchens, cabinet styles, wood finishes and colors along with practical, functional work areas and convenience accessories are shown in this colorful booklet. **St. Charles Mfg. Co., $6.**

62. Keep It Cool With Frigidaire: This colorful booklet features the full line of freestanding appliances. Specifications and dimensions are included. **Frigidaire Co., $1.**

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63. The Horchow Collection: The best of everything from daily practicalities to once-in-a-lifetime luxuries: distinctive gifts, home decor items, fashions, accessories, jewelry and collectibles. Shop by mail or toll-free telephone 24 hours a day, 7 days a week. The **Horchow Collection, $3** (for a series of monthly catalogs).

64. Conran's Home Furnishings Catalog: A beautiful, full-color, 112-page book filled with great-looking furniture, floorcoverings, kitchenware, fabrics, wallcoverings, toys, lamps, etc. at great prices. Lots of items are European and carried exclusively by Conran's. **Conran's, $3.**

65. Spring-Summer Selections From Tiffany's: Here is the new, 56-page full-color catalog of gift ideas, featuring collections of jewelry, sterling, china, crystal, watches and much more, all by Tiffany's designers. **Tiffany & Co., $1.**

66. The Metropolitan Museum of Art's new spring 1982 catalog: 32-full-color pages of museum reproductions and publications—an unparalleled selection of gift items, copies of early American glass, fine porcelain and ancient sculpture and jewelry, as well as note cards, books and posters. **Metropolitan Museum of Art, $1.**

67. Silver Matching Service: Walter Drake's Silver Exchange has the most unsurpassed stock of both active and discontinued sterling and silverplate you'll find anywhere. Catalog illustrates 1,400 patterns. **Walter Drake Silver Exchange, 25¢.**

MISCELLANEOUS

68. Tupperware Home Parties: Send for catalog listing free-loan film programs for group meetings. Produced by Tupperware Educational Services' films address important nutritional topics including dieting and healthy eating. Includes color 16mm movies and leader's guide with tips for planning entire program. **Tupperware Home Parties, free.**

69. Where Do You Turn in Times of Bereavement? This booklet offers many helpful suggestions to help you face these new and sudden responsibilities. Also shows the wide variety of Clark Vaults distinctive designs and beautiful finishes for every preference, every means. **The Clark Grave Vault Co., free.**

SILVER, CHINA AND CRYSTAL

70. History and popular bridal patterns of Royal Worcester's oven-to-table porcelain dinnerware and cookware, Fine China dinnerware, Spode Fine Bone, Fine Stone, Imperial Earthenware dinnerware, and Spode Stoneware cookware. **Royal Worcester Spode, Inc., 50¢.**

71. Franciscan Dinnerware offers a full-color 8-page booklet which includes the eight hand-



ns and events in a great vacation spot less than two hours from Knoxville World's Fair. **estern North Carolina Associated Communities, free.**

Keowee Key: A residential/resort community of homes, condominiums and villas on 500 acre Lake Keowee located near the Blue Ridge Mountains of South Carolina, Keowee y has a country club, restaurant, 18-hole golf course, marina with pool, saunas, lighted tennis urts and boat docks. **Keowee Key, free.**

The Glass Crafts of America invites you to the magic of handcrafted glass. Ten tories in Glass Country U.S.A. extend an invitation to see skilled craftsmen transform molten ss into exquisite gifts. **Glass Crafts of America, free.**

The Legendary Delta Queen and the Lavish Mississippi Queen: Literature describes two most majestic paddle-wheelers ever built! Offers gracious hospitality, rollicking steam-atin' entertainment and outstanding cuisine. Cruise the Mississippi and Ohio Rivers on one he two to fourteen night cruises available. Departs from New Orleans, St. Louis, St. Paul, sburgh and Cincinnati. **Delta Queen Steamboat Co., free.**

South Carolina Vacation Guide: Enchanting resort islands, charming old Charleston and es and miles of white beach. This 64-page color guide includes maps, recipes, history and cial events. **South Carolina Division of Tourism, free.**

Virginia: Colonial Williamsburg, Jamestown, Mount Vernon, Monticello, dozens of colonial ntations and historic homes. Skyline Drive, the Blue Ridge Parkway, Virginia Beach, Busch dens, Kings Dominion and other attractions are offered in a 40-page color vacation guide. **ginia State Travel Service, free.**

The Beach Racquet Club: Isle of Palms Resort located 12 miles from Charleston, S.C., rs golf, tennis, biking, marina, meeting facilities and luxurious villa accommodations. Color chure shows highlights of this splendid island hideaway. **The Beach Racquet Club, free.**

Mississippi Gulf Coast: 26 miles of sand beaches, featuring golf, tennis, gracious ante-um homes and family attractions, this 18-page color brochure lists current room rates to you make your reservations. **Harrison County Tourism Commission, free.**

Caribbean Cruises: Let Yourself Go! There's no vacation quite like a Caribbean cruise. A utiful 40-page color brochure highlights exciting ports of call, on-board activities and much e. Choose a cruise from any of the five great ships available. Plus six imaginative itineraries es are included. **Norwegian Caribbean Lines, free.**■

CONDOMINIUMS

Continued from page 105

cile kind of make-believe, but nothing could indicate ore strongly the sway the traditional image of domes-ity still has.

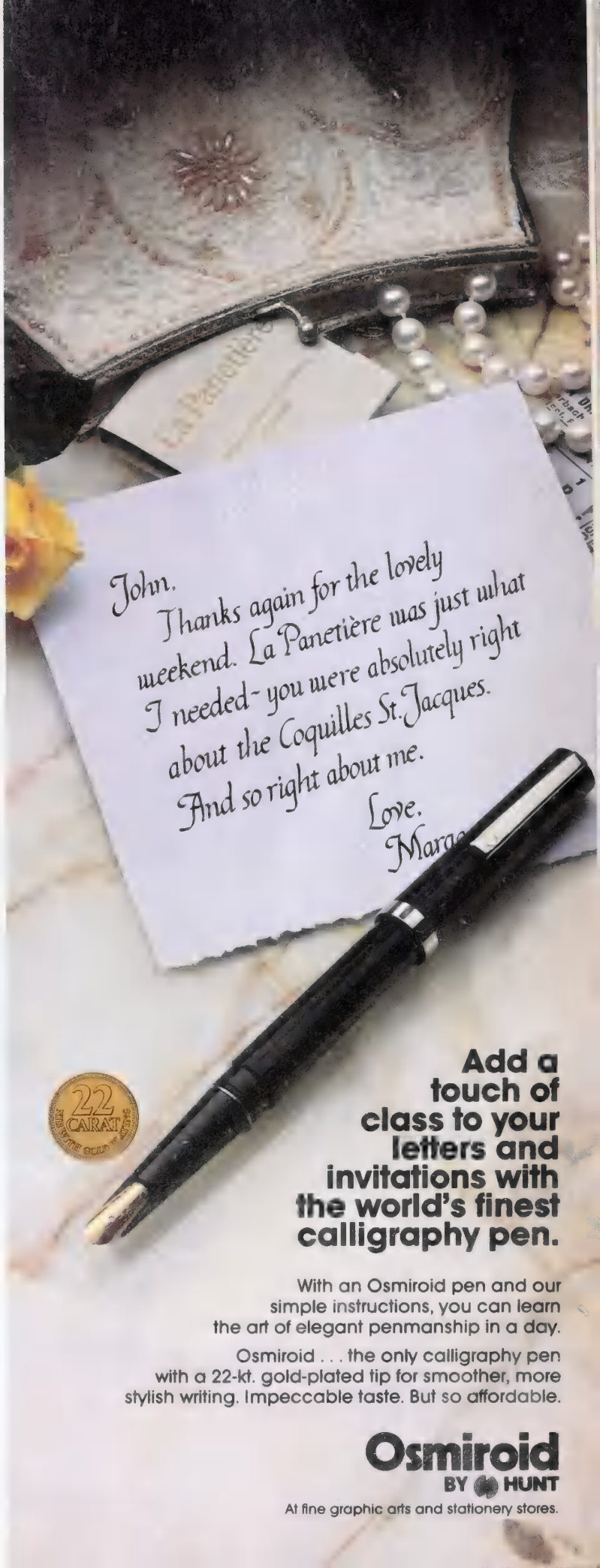
There is no reason why a multiple dwelling or an ached house cannot feel like a "real" house. If there anything that the best of the new condominiums ve done, more important than any shift in architec-al style, it is to attempt to bridge the gap between the eas of condominium and of house. It is a gap that ould never have occurred—and that we can ill afford maintain. What is certain is that there will be more d more multiple dwellings in the future as land and ace diminish. And the images of domestic architec-e we carry around within us as part of our culture ll increasingly be expressed not in single-family de-hed houses but in condominiums. The trend toward king condominiums look and feel like the houses we ve always known has only begun.■

GARDEN GUIDE

Continued from page 138

South. *Boysenberries* (H,F) are also suited to the hot mes.

Purple raspberries are a cross between red and black pberries and have a distinctive flavor. *Brandywine* (M) a great fruit for preserves with a tasty hint of rare brandy. Purple *Sodus* (F) is also great for jams and is heaviest producer of any raspberry. The New York te Fruit Testing Cooperative Association is a nonprof-supplier of new fruiting plants. This year they're oducing a new purple raspberry (N), as yet unnamed. ey think that it is the best purple variety ever!■



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PRODUCT INFORMATION

Continued from page 150

10021. **Country Roots basket**—Gordon Foster (R &T), 1326A Third Ave., New York 10021.

Page 101: Furniture—Chattahoochee Makers Co. (M), 517 East Paces Ferry Rd. NE, Atlanta 30305. **Wooden tray**—Dexterity (R), 26 Church St., Montclair, NJ 07042. **Country Ware china**—Coalport Crown/Staffordshire (M), 2901 Los Feliz, Los Angeles 90039. **Silver flatware**—Georgian House (M), 225 Fifth Ave., Suite 912, New York 10010. **Tablecloth and napkins**—Pratesi Linens Inc. (R), 829 Madison Ave., New York 10021. **Majolica compote and plate**—John Rosselli Antiques (T), 255 E. 72nd St., New York 10021.

Page 102–103: **Bed** #10-5902, headboard 37 inches, post height, 80½ inches in Carlton finish (60 by 80 inch standard queen size mattress); **two chairs** #7861, 24½ by 34 by 32½ inches, upholstered in fabric #78-7964; **chair** #7475, 29½ by 30 by 33 inches; **ottoman** #7475, 21 by 19½ by 14½ inches high both upholstered in fabric #78-7964; **secretary** #23-8720 in Whitehall finish, 36 by 18½ by 81½ inches high; **bench** #8-5931 48 by 16 by 17¾ inches in Old Kent finish; **commode** #46-5900, 22 by 18 by 24 inches in Carlton finish; **tea table** #408702, 29 by 18 by 26 inches in Old Kent finish—Henredon Furniture Inc., PO Box 70, Morganton, NC 28655. Johnny Cakes 0222C **blue on white fabric for table skirt, dust ruffle and bed draperies**—Hinson & Co. (T), 979 Third Ave., New York 10022. **Bed linens**—Pratesi Linens Inc. (R), 829 Madison Ave., New York 10021. **Hand-painted silk pillow; chair with hand-painted cushions**—Robert Warshaw Ltd. (T), 330 E. 75th St., New York 10021. **Lamp** on far side of bed—Paul M. Jones (T), 979 Third Ave., New York 10022. **Green pottery bowl, majolica plates, Chinese fish ginger jar, Chinese plate,** Oriental **brush box,** blue and white **Spode dish, white porcelain lamp**—John Rosselli Antiques (T), 255 E. 72nd St., New York 10021. **Pharmacy lamps**—Chapman Lamps (T), 21 E. 26th St., New York 10010. Hand-pegged **curly maple basket** with wood handle—Dexterity (R), 26 Church St., Montclair, NJ 07042. **Quilt,** heart patterned—T.K. Woodard (R), 835 Madison Ave., New York 10021. **Peony watercolor painting** by Linda Bastian—Ellen Sragow Gallery (R), 80 Fifth Ave., Suite 704, New York 10011. **Botanical watercolors and prints**—Ursus Books (R), 667 Madison Ave., New York 10021.

THE GLAMOR OF THE PAST

Pages 114–115: **Designer:** Ruben de Saavedra ASID, Ruben de Saavedra Ltd., 225 E. 57th St., New York 10022. **Coffee table**—Paul M. Jones (T), 979 Third Ave., New York 10022. **Small coffee table**—Ron Seff (T), 232 E. 59th St., New York 10021. **Upholstered pieces** and workman for curtains—Aldo di Roma (T), 403 E. 62nd St., New York 10022. **Stretch curtain fabric**—Lee/Jofa (T), 979 Third Ave., New York 10022. **Sofa fabric**—Manuel Canovas (T), 979 Third Ave., New York 10022. **Club chair fabric**—Schumacher (T), 939 Third Ave., New York 10022. **Most accessories**—Objects Plus (T), 1164A Second Ave., New York 10021. **Painting**—Andrew Crispo Gallery (R), 41 E. 57th St., New York 10021. *Top right:* **Carpeting**—Edward Fields (T), 232 E. 59th St., New York 10022. **Fabric on bed frame**—Jack Lenor Larsen (T), 232 E. 59th St., New York 10022. **Quilt fabric and fabric on walls**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Mirror work**—Schwartz Glass & Mirror Co. Inc. (T), 412 E. 59th St., New York 10022. **Antique chair**—House of Hite (R), 201 E. 57th St., New York 10022. **Tile**—Country Floors (T) (R), 300 E. 61st St., New York 10021. **Painting**—David Findlay Galleries, 984 Madison Ave., New York 10021. **Accessories**—Objects Plus; 1164A Second Ave., New York 10021. **Bamboo tree**—Renny (R), 27 E. 62nd St., New York 10021. **Flowers**—Goslee & Assocs. (R), 1100 Madison Ave., New York 10028.

Pages 116–117: **Rug**—Stark Carpet (T), 979 Third Ave., New York 10022. **Mirror and poof**—Karl Springer Ltd. (T), 306 E. 61st St., New York 10021. **Chairs**—Frederick Victoria (R), 154 E. 55th St., New York 10022. **Banquettes**—Aldo di Roma (T), 403 E. 62nd St., New York 10022. *Top left:* **Rug**—Stark Carpet (T), 979 Third Ave., New York 10022. **Table and chairs**—Objects Plus (T), 1164A Second Ave., New York 10021. **Tile**—Country Floors (R), 300 E. 61st St., New York 10021. *Bottom:* **Tile**—Country Floors (R), 300 E. 61st St., New York 10021.

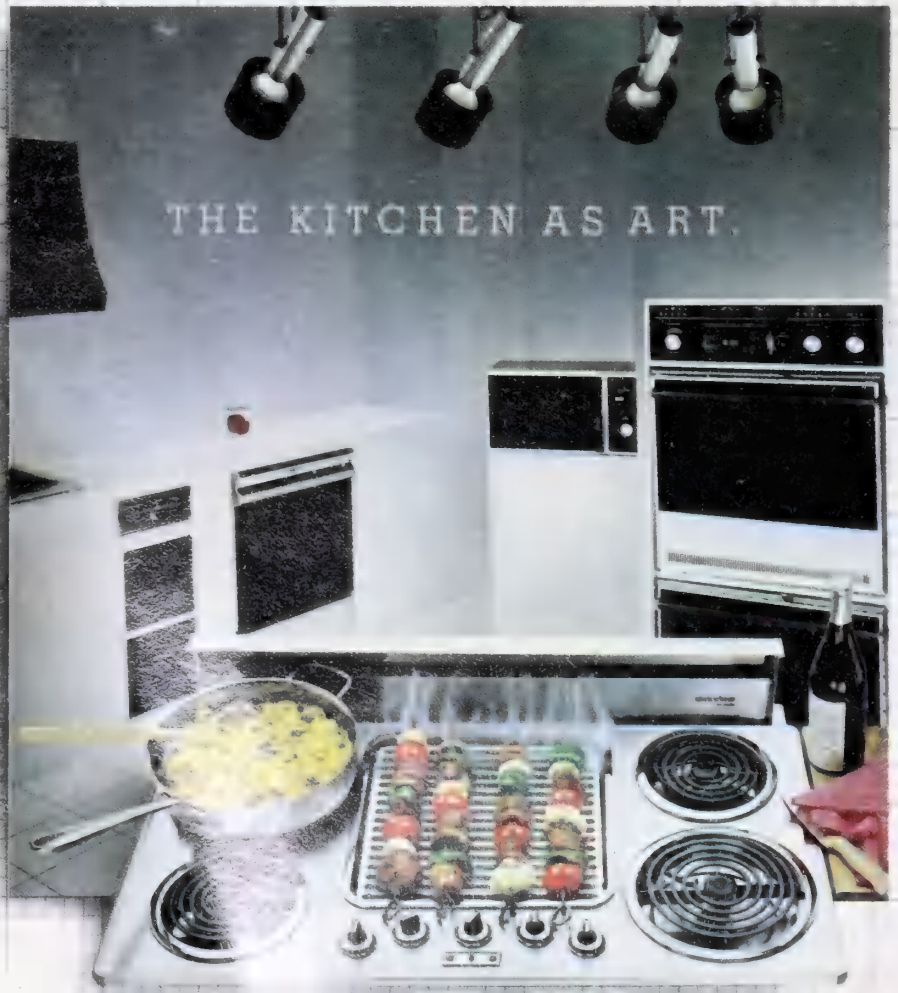
Pages 118–119: **Carpeting**—Edward Fields (T), 232 E. 59th St., New York 10022. **Louver blinds**—Interior Design System (T), 979 Third Ave., New York 10022. **All fabrics**—Jack Lenor Larsen (T), 232 E. 59th St., New York 10022. **Painting** by Genoves—Marlboro Gallery (R), 40 W. 57th St., New York 10019. **Flowers**—Goslee Associates (R), 1100 Madison Ave., New York 10028.

THE BEST NEW FURNITURE

Page 120: **Secretary** 197-747 with scroll pediment and fretwork motif, 38 by 18¾ by 87¼ inches, $2,979—Drexel Heritage Furnishings Inc. (M), Drexel, NC 28619. **Small tea table** #9706-40, 15 by 15 by 25 inches in mahogany solids and veneer with two drawers $550—Henredon (M), PO Box 70, Morganton, NC 28655. **Drum table** #741-655, 28½ inches high in maple solids and mahogany and white ash burl veneers with brass hardware, $819—Century Furniture Co. (M), PO Box 608, Hickory, NC 28603 (write for availability). **Sofa** #1129, Heritage Distinctive Upholstery Collection, 37 inches high, scrolled brackets, $1,849—Drexel Heritage Furnishings Inc. (M), Drexel, NC 28619.

Page 121: **Highboy** #2078-261, Hunt Country collection, 38 by 17 by 70 inches high, pine with pine knotty veneers, maple solids and other selected hard woods, eleven drawers, $1,100—National of Mt. Airy (M), PO Box 669, Bassett, VA 24055 (write for availability). **Card table** #9700-55, 34 by 34 by 29½ inches high, mahogany solids, mahogany myrtle veneers, $920—Henredon (M), PO Box 70, Morganton, NC 28655. **Tray table** #523-12, James River Collection, 37½ by 26 by 24¾ inches high (leaves up), mahogany, $716—The Hickory Chair Co. (M), Box 2147, Hickory, NC 28603. **Chinoiserie desk** #5816-45, 64 by 32 by 30½ inches high, solid maple and ash bark veneer, $3,900—Henredon (M), PO Box 70, Morganton, NC 28655. Camelback loveseat #2560, James River Collection, 86 by 34 by 34 inches high, mahogany legs, $1,137 COM—The Hickory Chair Co. (M), PO Box 2147, Hickory, NC 28603 (write for availability). **Loveseat** #2800 with dressmaker skirt, 62 inches long, $1,500—Tomlinson (M), PO Box 2408, High Point, NC 27261 (write for availability). **Regency chair** #HC-1 1950, 21 by 21 by 33 inches high, knife edge seat cushion included, $1,723—Baker Furniture (M), 917 Merchandise Mart, Chicago 60654 (write for availability). **Chest** #9700, 30½ by 16 by 31 inches high, mahogany solids, walnut veneer with solid brass hardware, $915—Henredon (M), PO Box 70, Morganton, NC 28655. **Wing chair** #273, Prince high leg collection, 32 by 36 by 42 inches high; seat 20 inches deep, 18 inches high; button tufted seat and back, wooden leg and stretcher, fruitwood finish—Burris (M), PO Box 698, Lincolnton, NC 28092.

Page 122: **Hunt board** #169-21 210, 48 by 18 by 42 inches, pine, $695—Thomasville (M), PO Box 339, Thomasville, NC 27360. Welsh cupboard #584165, Provincial French pinewood veneers, $859; deck #584167, beeswax tone, $649—Drexel Heritage Furnishings Inc. (M), Drexel, NC 28619. **Wing chair,** #7096-51 Traditional Group, 29 by 30½ by 40 inches high, 100 percent cotton, $660—Clyde Pearson (M), PO Box 2838, High Point, NC 27261. Coffee table #8716 with Chippendale detailing, solid ash with solid walnut plugs in table surface, 40 by 40 by 16½ inches high,



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Nichols & Stone Co., Inc. (M), 232 Sherman St., Gard- 01440 (write for availability).

123: **Secretary** #169-31-670, 42 by 18 by 81 inch- $1,675—Thomasville (M), PO Box 339, Thomasville, 60. **Chest** #16911-305, Replicas 1800 group, pine pine veneer $800—Thomasville (M), PO Box 339, ville, NC 27360. **Coffee table,** $229.75—Ethan Allen), Ethan Allen Dr., Danbury, CT 06810. **Sofa** 72; print fabric 53 percent linen, 47 percent rayon, –Knob Creek (M), PO Box 2181, High Point, NC **Dining table,** 29 inches high, two finishes: Alfresco sque, $1,300—Tomlinson (M), PO Box 2408, High IC 27261. **Drop-leaf dining table** #836, $1019— Furniture (M), Mill Pond Way, McConnellsville, NY write for availability). **Armoire,** 52 by 22¼ by 82 igh, American Bedroom Collection, one tray drawer, ustable shelves, $2,234.95—Lane Co. (M), PO Box avista, VA 24517.

124: **Chaise,** Malimar group, 57 by 28 by 28 inches apta natural fabric—A + B America (M), 115 Oakley nite Plains, NY 10601 (write for availability). **Section-** e, 64 by 34 by 32 inches high, $1088 COM; armless 1 by 34 by 32 inches high, $582 each COM; corner by 34 by 32 inches high, $751 each COM; armless 61 by 34 by 32 inches high, $1022 COM—Swaim s (M), PO Box 4147, High Point, NC 27263 (write for ty). **Sofa** #81077 with single cushion and throw 81 by 38 by 35½ inches high, available in sherbet Flair (M), PO Box 740, Lenore, NC 28645. **Coffee** 18710, 48 by 26 by 16 inches high, $945—Woodlee Corp. (M), 132 Beckwith Ave., Paterson, NJ 17503 availability). **Kidney shaped table** #15310B, 28 by 6 inches high $495—Woodlee Furniture Corp. (M), kwith Ave., Paterson, NJ 17503 (write for availabil- **table** #17920B, Alcove Collection, 20-inch diame- nches high, pink lacquer, $595—Woodlee Furniture), 132 Beckwith Ave., Paterson, NJ 17503 (write for ty).

125: Custom Angle Sectional: **loveseat** #4000-F, by 33 inches high, $1,142; **left section** #4000-4, **ght section** #4000-5, in coral G grade cotton velvet, irectional (M), Pendleton Rd., PO Box 2005, High C 27261. **Lamp table** #721, 24 inches high, 1/2- e glass top, $249—Swaim Originals (M), PO Box gh Point, NC 27263 (write for availability). **Loveseat** 37 inches deep, 34 inches high, $1811 COM— Originals (M), PO Box 4147, High Point, NC 27263 r availability). **Club chair** #3530 D designed by n Assoc., 30½ by 29 by 30 inches high, $548 irectional (M), PO Box 2005, High Point, NC 27260 availability). **Plymo chair,** high back: 39½ by 35 by s deep, $187; low back: 29 by 35 by 27 inches deep, six pastel colors—A + B America (M), 115 Oakley nite Plains, NY 10601 (write for availability). **Pad hair** 4000 series #2794, $430—Directional (M), PO 5, Pendleton Rd., High Point, NC 27261. **Dining** r #494-1, 22 by 26 by 38 inches high, $458 COM— Originals (M), PO Box 4147, High Point, NC 27263. **shape sofa** #82087, 88½ by 41½ by 32 inches 070—Flair (M), PO Box 740, Lenore, NC 28645. #489-1 with open arms, 35 by 66 by 28 inches high, M—Swaim Originals (M), PO Box 4147, High Point, 3 (write for availability). **Chaise** #82338, left or right se, 35 by 68 by 29 inches high, cord stripe, tone on 064—Flair (M), PO Box 740, Lenore, NC 28645.

ATING AT RETAIL

126–127: **Mariko sheets and cases,** and **Kabuki sheets and cases:** 60 percent cotton/40 percent . Comfortcale—Cannon Mills (M), 1271 Sixth Ave., 10019. **Shams,** $25 each. Kaboul **check fabric on ton;** Angora Mohair **fabric on futon** exclusively— House (T), 40 E. 57th St., New York 10022. **Fu-** by 75 inches, filled with cotton, $92—Arise (R), 37 St., New York 10013. **Vase and round container—** sselli Antiques (T), 255 E. 72nd St., New York **straw rug**—Azuma (R), 666 Lexington Ave., New 22, (all stores). *Middle left:* **Scroll**—Didier Aaron (T), h St., New York 10021.

I GUIDE

138: All sources offer free catalogs with many rasp- l blackberry listings. All local orders add appropriate es tax

tlee Burpee Co., Dept. HB, Warminster, PA 18974. **ry**—1108-0, 2 for $5.25, shipping, $1. **(F)** Henry d and Nursery Co., Dept. HB, Shenandoah, Iowa, **lack Satin**—A03-8G9, 3 for $5.45. **Dirksen Thorn-** 3-853 3 for $5.45. **Southland**—A04-489, 3 for **allgold**—A04-711, 3 for $3.98, shipping, 90¢. **(K)** os. Nurseries, Inc., Dept. HB, Dansville, NY 14437 **e Blackberry**—BB022, 3 for $5.25, up to $10 add) Miller Nurseries, Inc., Dept. HB, Canadaigua, NY, **hornfree Blackberry**—BF 210, $1.95 each, 5 for **randywine**—BF 205, $4.25 each, up to $10 add) Rayner Bros., Inc., Dept. HB, PO Box 1617, Salis- 21801. **Black Satin**—5 for $8.75. **Smoothstem**—5 5. Shipping, 10 percent, $2 minimum shipping **S)** Stark Bros. Nurseries, Dept. HB, Louisiana, MO, **outhland Raspberry**—0915-1-FG, 10 for $13.95. **Dormanred Raspberry**—0951-1FG, 10 for $13.95. **Fallgold Raspberry**—0956-1FG, 10 for $13.95. **Rosborough Blackberry**—0971-5-FG, 5 for $9.95. Shipping charges: up to $10.00, add $1.75; $10 to $15, add $2.25; $15 to $20, add $3.25; $20 to $30, add $4.50; $30 to $60, add $6.50. ■

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WEDDING RECIPES

Continued from page 142

and wine. Raise heat to high, cover kettle and cook, shaking pan every minute for about 5 minutes. Do not overcook or mussels will shrink. Cook only until shells have opened. Drain in colander and cool. Remove herbs.

☐ Combine all ingredients for vinaigrette and whisk into thick sauce. Pour over mussels and gently toss to coat mussels completely. Sprinkle with chopped parsley and serve cool. ■



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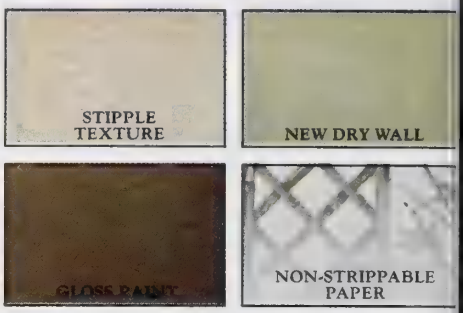
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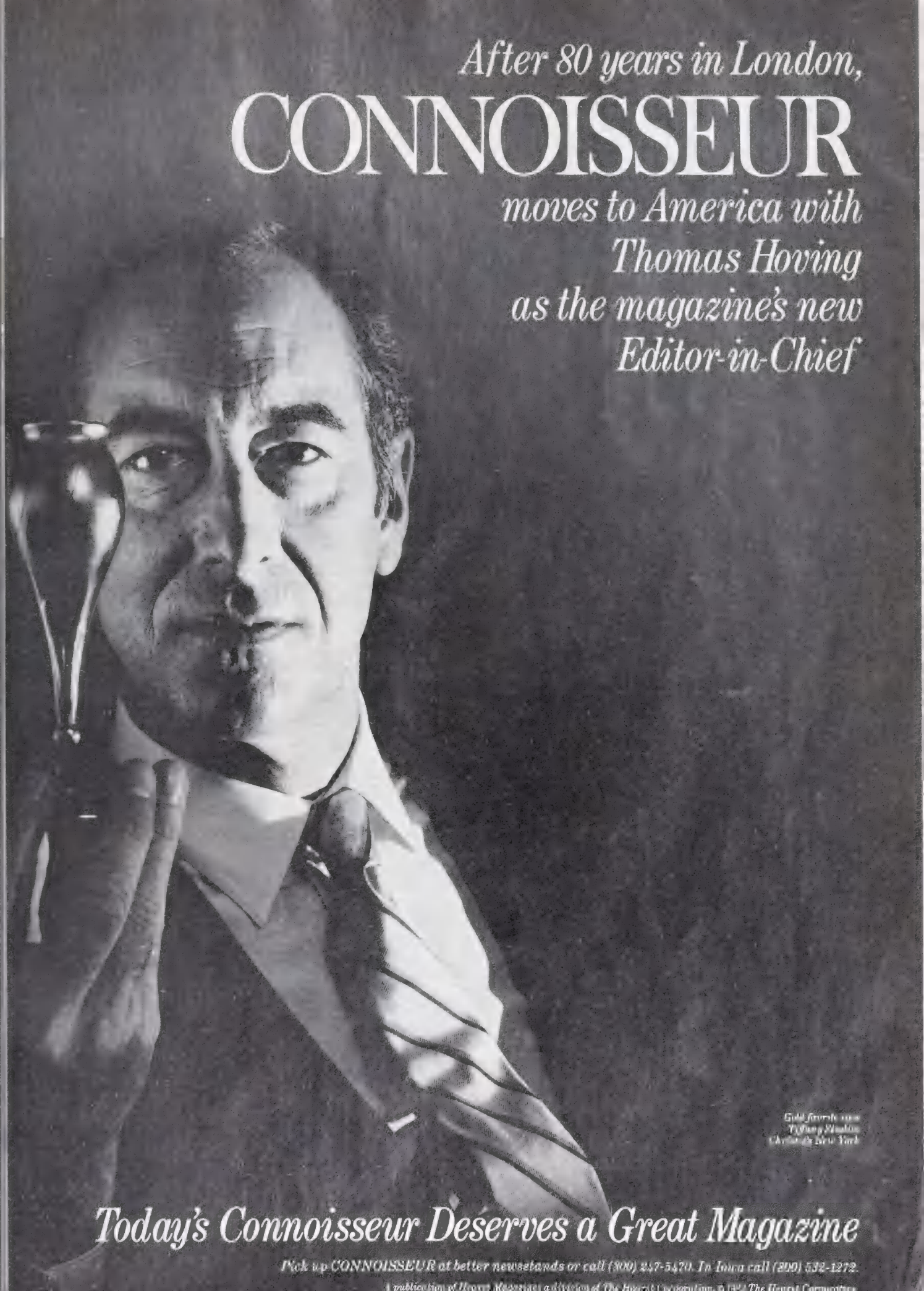
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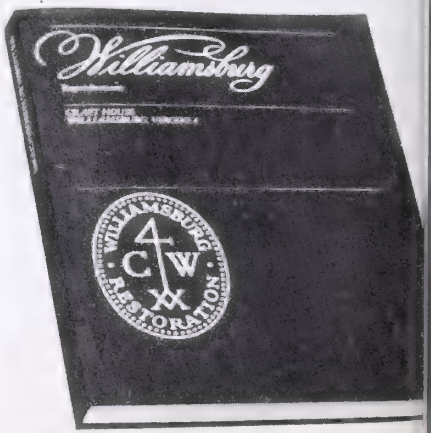
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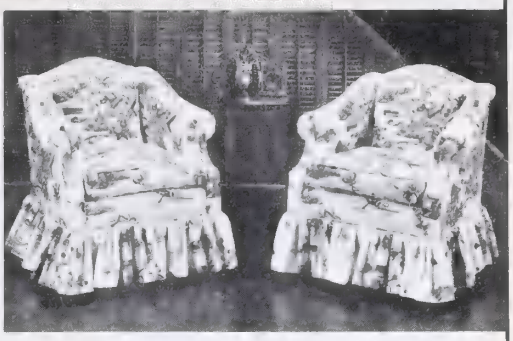


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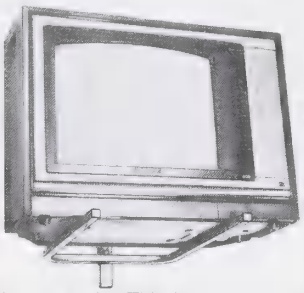
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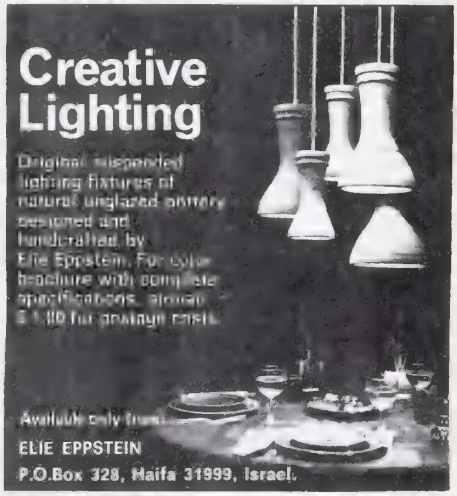
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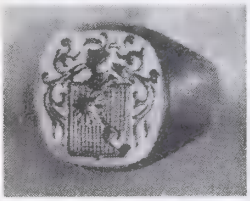
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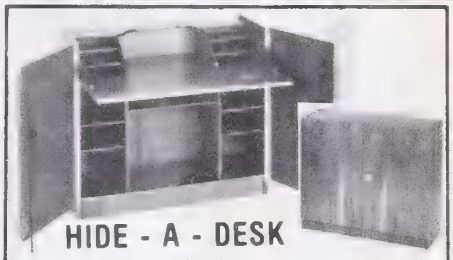
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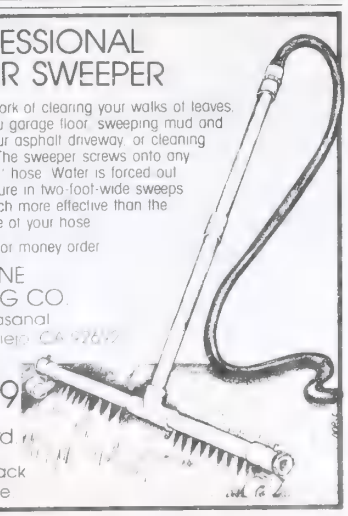
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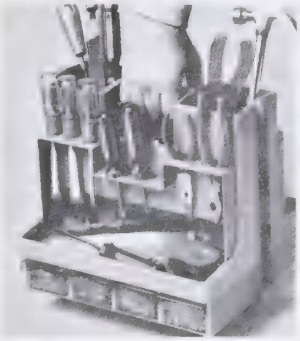
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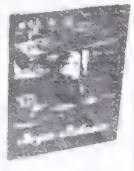
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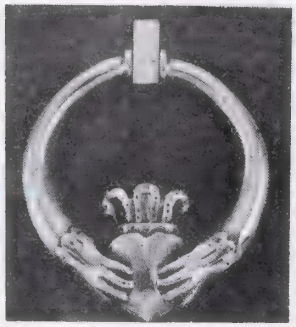


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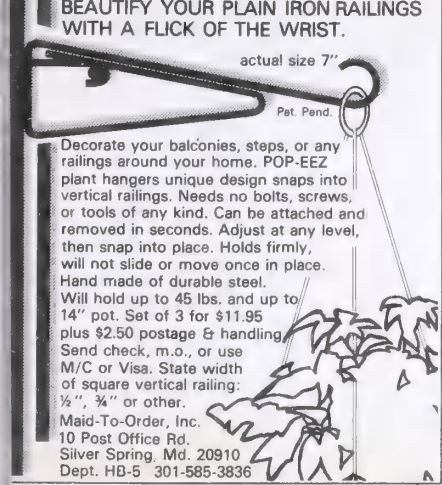


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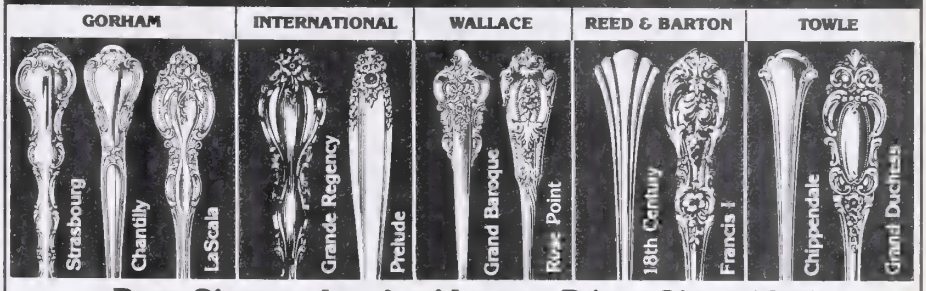


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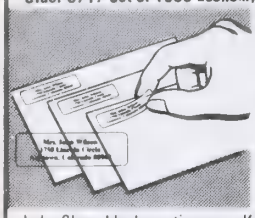
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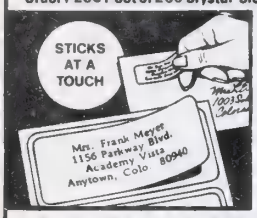
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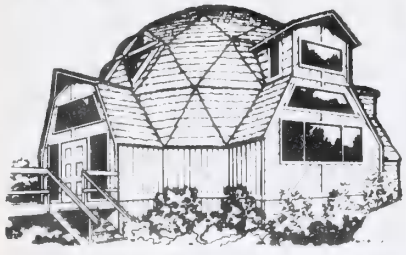
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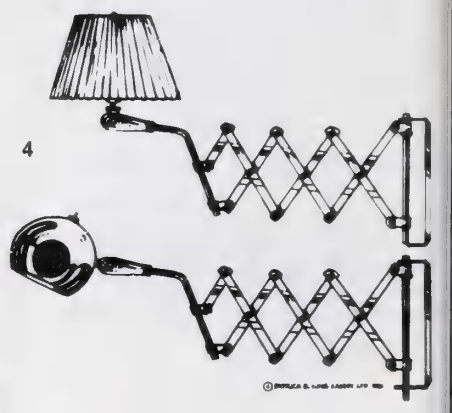
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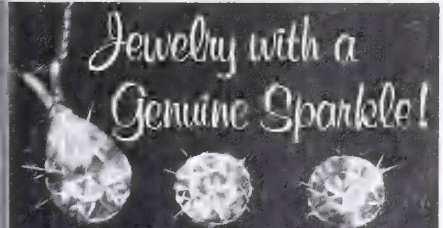
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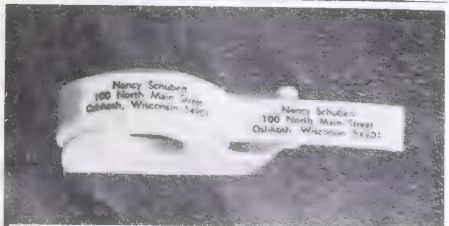
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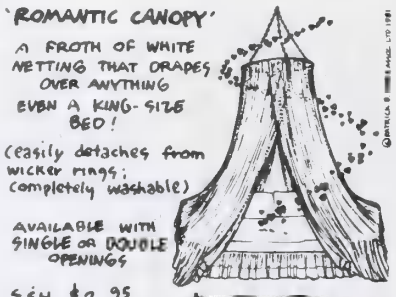


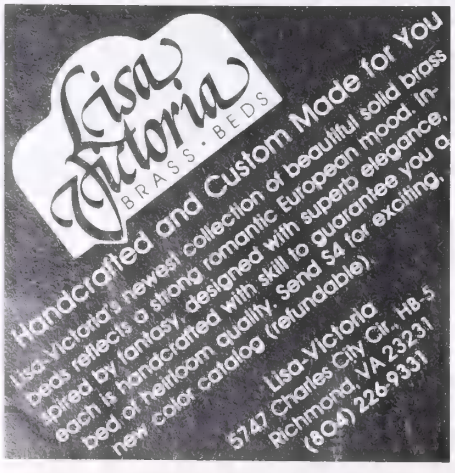
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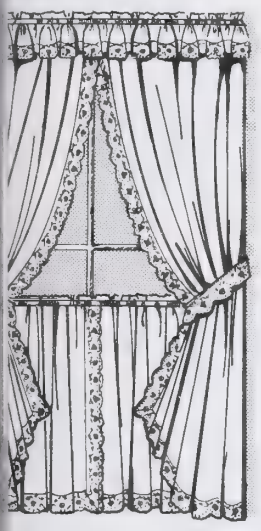




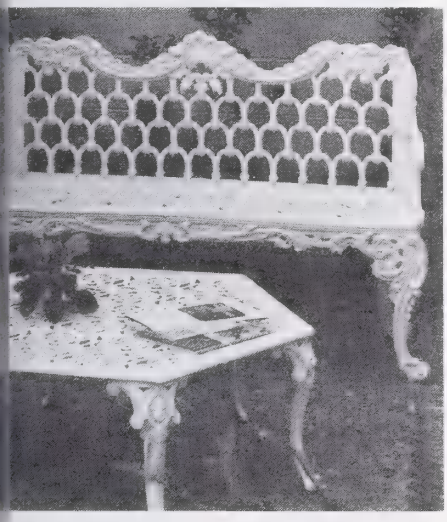
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Baronial	B
Belle Meade	A
Belvedere	A
Blossom Time	A
Bridal Bouquet	A
Brocade	A
Burgundy	C
Buttercup	B
Camellia	A
Candlelight	A
Carpenter Hall	C
Castle Rose	A
Celeste	A
Chantilly	B
Chapel Bells	A
Charlemagne	B
Chased Romantique	A
Chateau Rose	A
Chippendale	B
Classic Rose	B
Colfax	A
Country Manor	A
Courtship	A
Craftsman	A
Damask Rose	A
Debussy	C
Debutante	A
Decor	C
Della Robbia	A
Diamond	A
DuBarry	C
El Grande	C
El Greco	B
Eloquence	C
English Gadroon	B
English Provincial	B
Etruscan	B
Fairfax	B
Florentine Lace	B
Fontana	A
Francis 1st	C
French Provincial	B
French Renaissance	B
French Scroll	A
George & Martha	A
Grand Baroque	C
Grand Colonial	A
Grand Renaissance	C
Hampton Court	A
Hepplewhite	A
Hispana	B
Joan of Arc	A
King Albert	A
King Edward	B
King Richard	C
Lark	A
La Scalla	C
Legato	A
Louis XIV	A
Lyric	A
Marlborough	B
Meadow Rose	B
Medici	C
Melrose	C
Milburn Rose	B
Modern Victorian	A
18th Century	C
Old Colonial	C
Old Master	B
Prelude	A
Rambler Rose	A
Repousse	B
Rhapsody	A
Romance of the Sea	C
Rondo	A
Rosepoint	B
Royal Danish	B
Savannah	A
Sea Rose	A
Silver Flutes	A
Sir Christopher	B
Spanish Baroque	C
Spring Glory	A
Stieff's Rose	A
Stradavari	A
Strasbourg	B
Tara	B
Vivaldi	A
Wedgewood	B
Wildflower	A
Wild Rose	A
William & Mary	A

GROUP A

Teaspoon	$20.00
Place Fork	27.50
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Soup Spoon	24.50
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Gravy Ladle	55.00
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CALL OR WRITE FOR YOUR PATTERN IF NOT LISTED

GROUP C

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Place Knife	27.50
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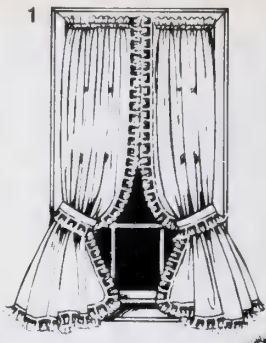
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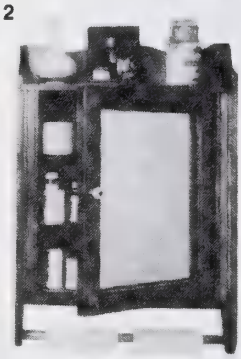
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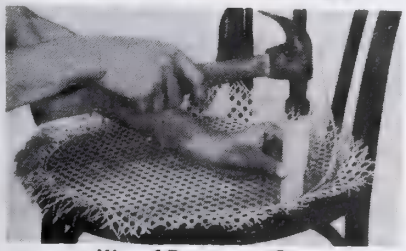


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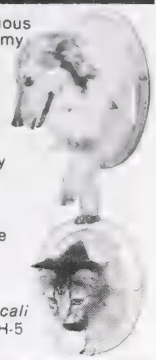
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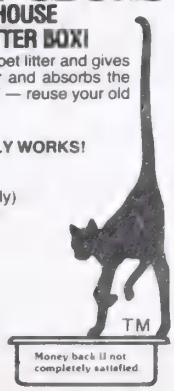
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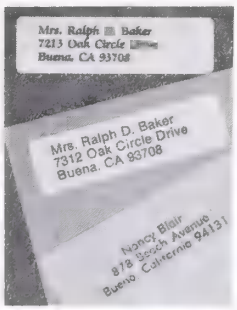
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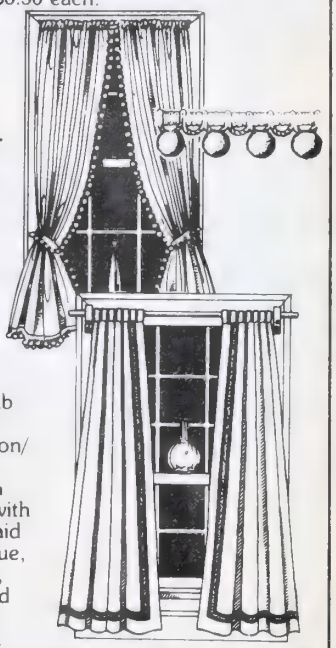
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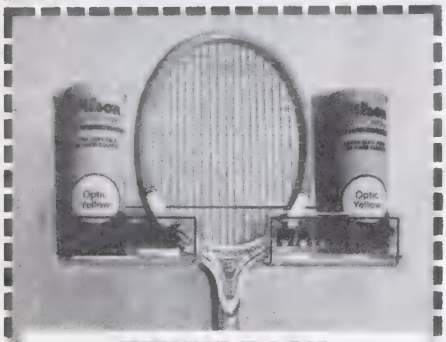
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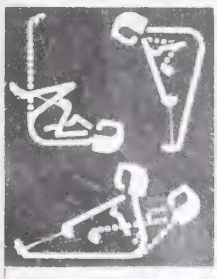
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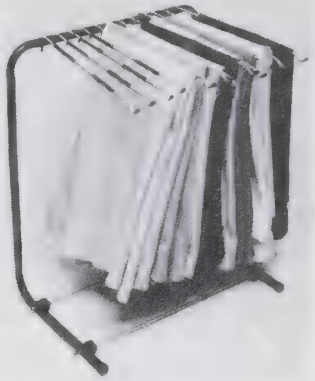
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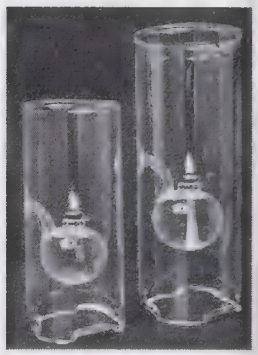
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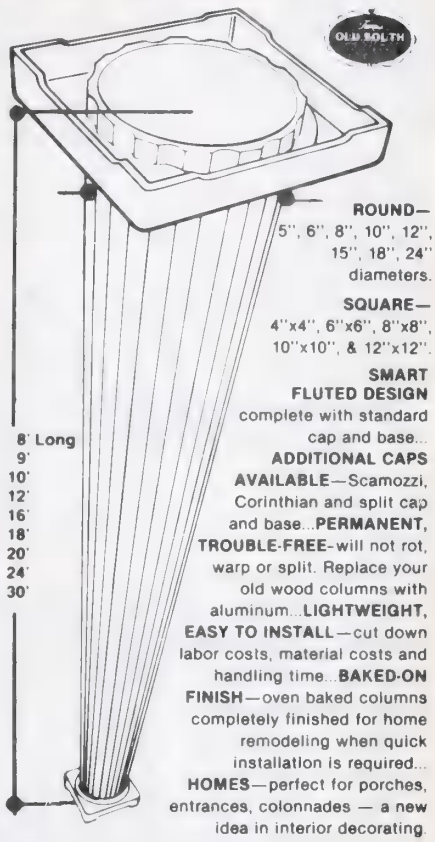
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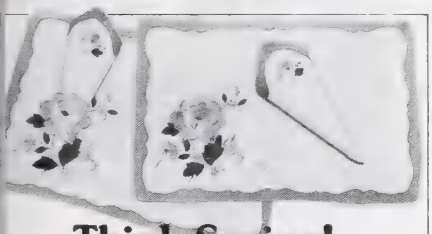
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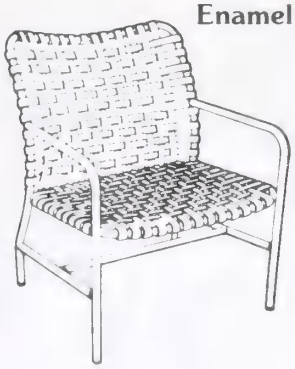
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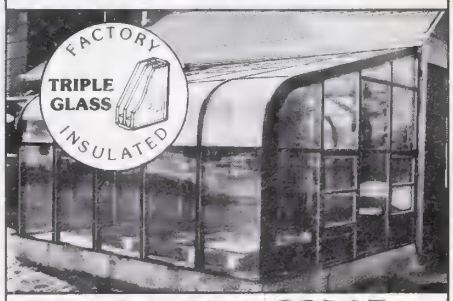
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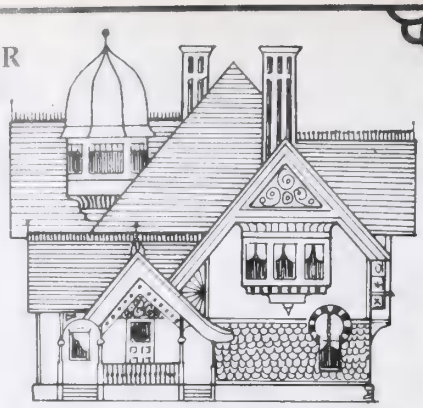
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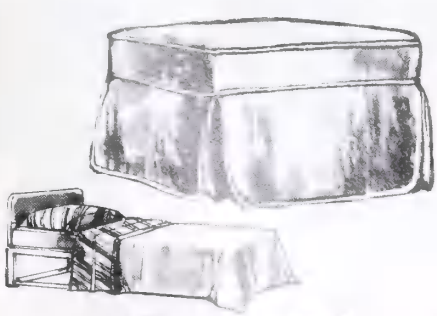
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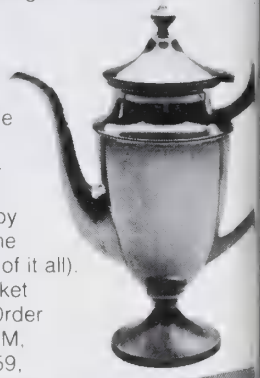
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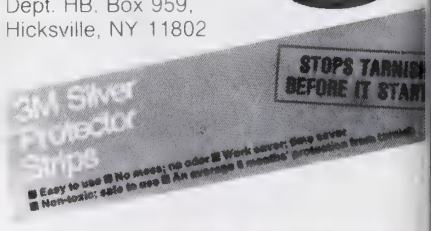
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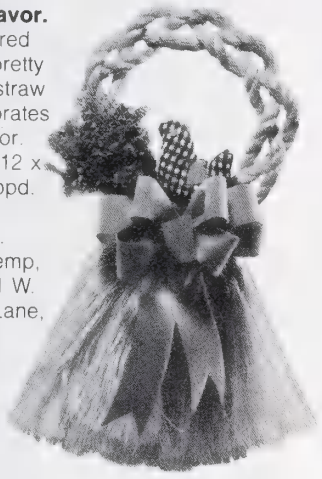


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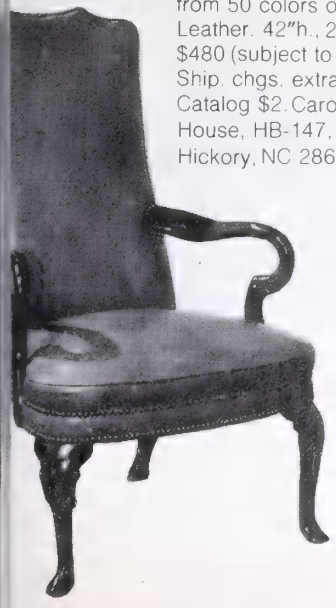
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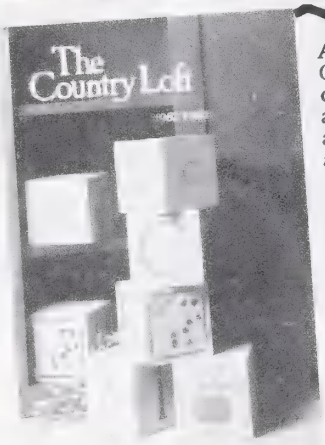


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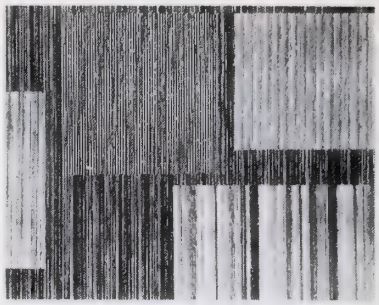
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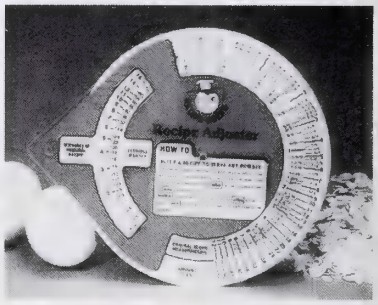
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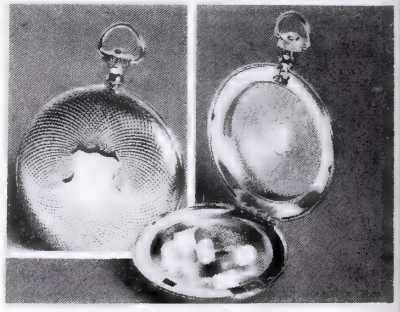
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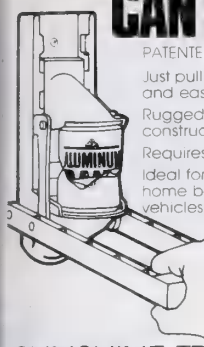


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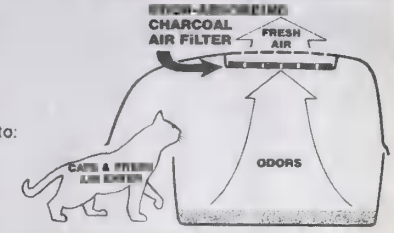
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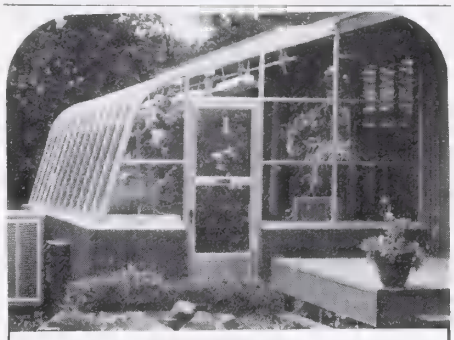
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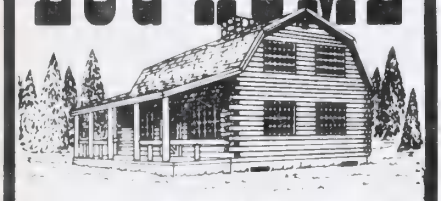


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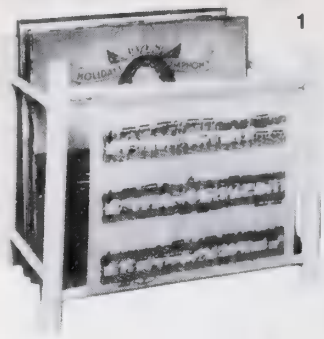
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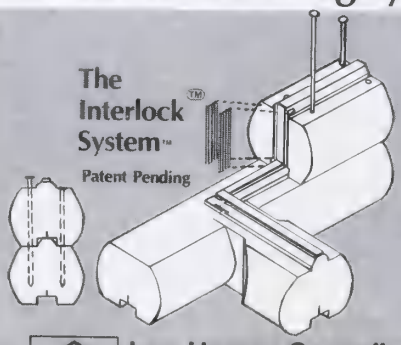
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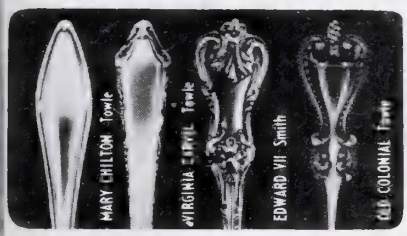
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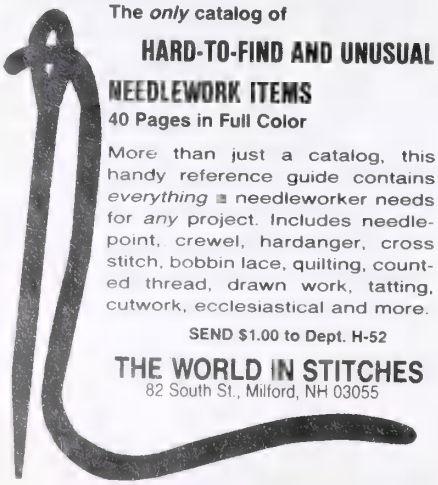
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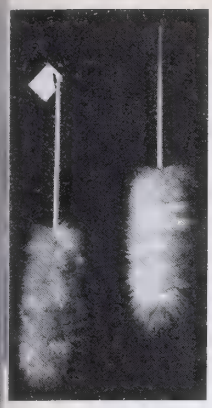


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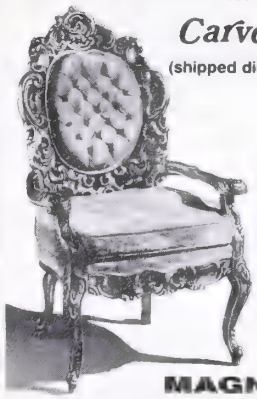
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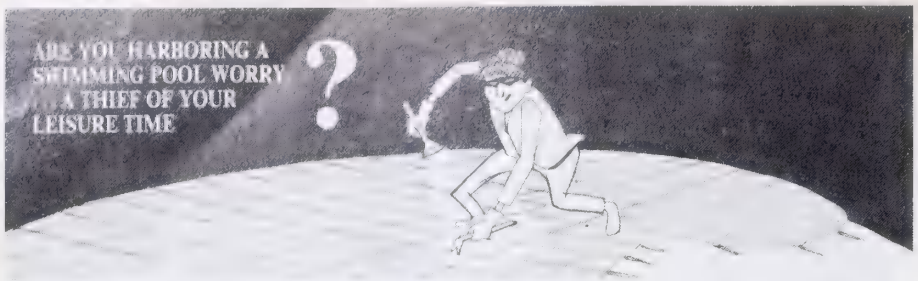


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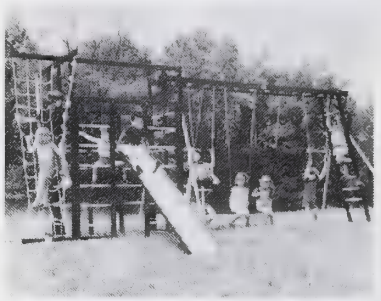
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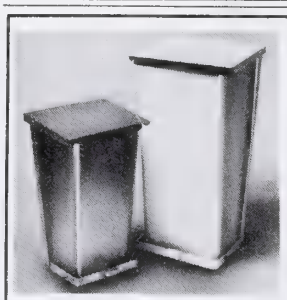
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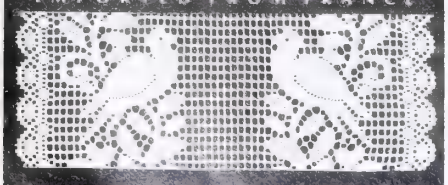


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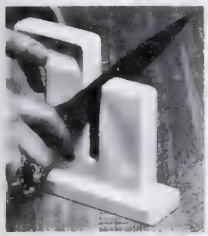
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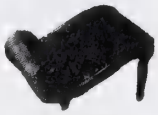
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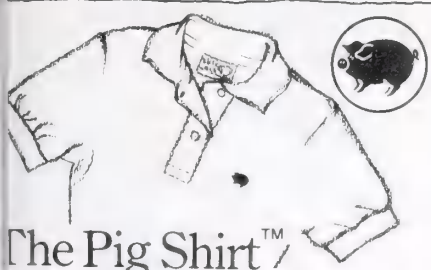
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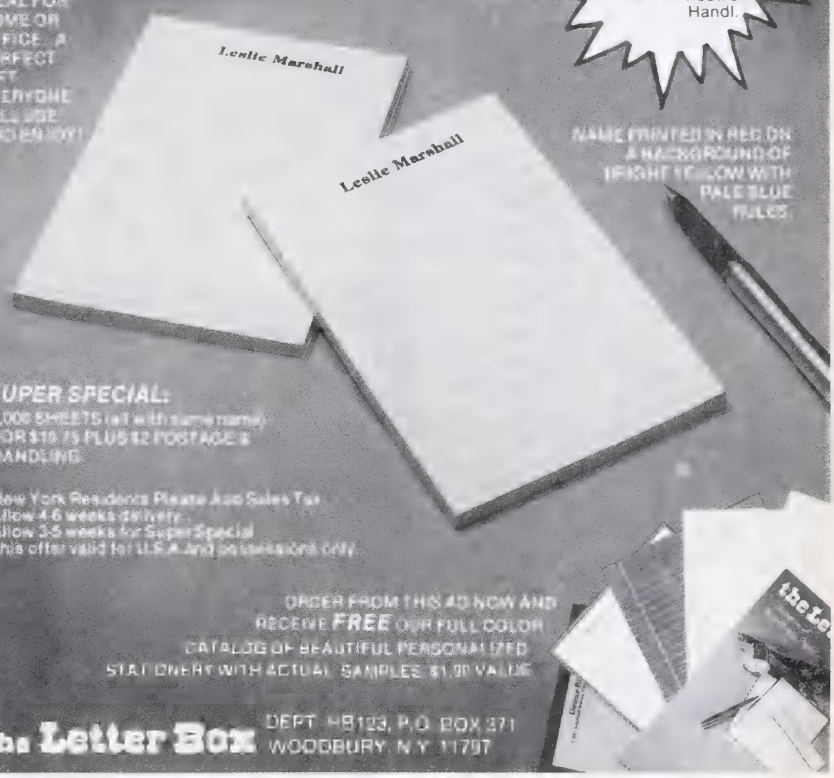
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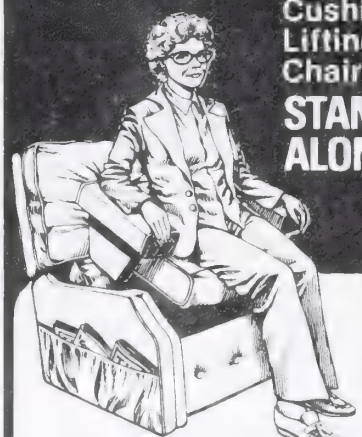
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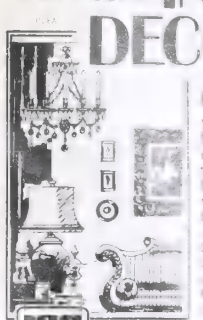
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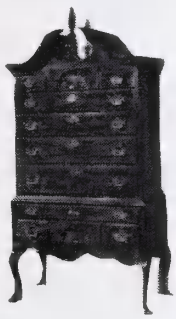
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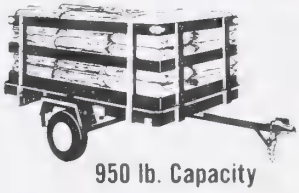
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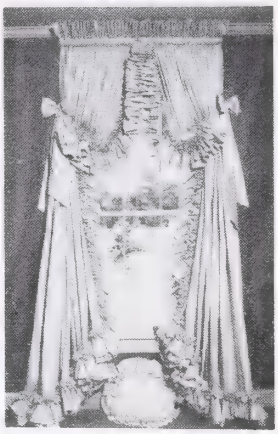


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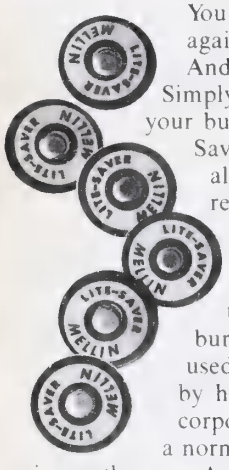
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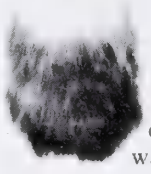
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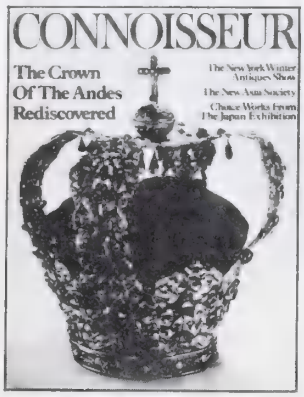
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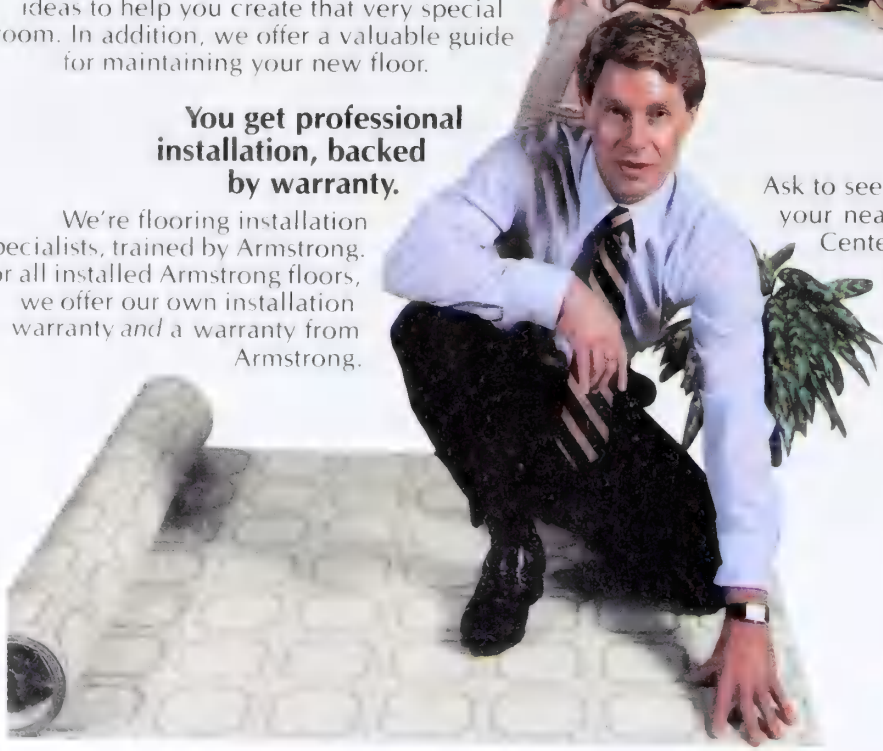


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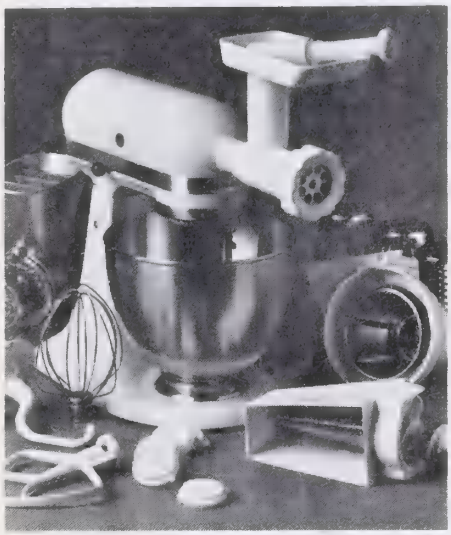
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HOUSE BEAUTIFUL

Volume 124, Number 6, June 1982

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On the cover: *Antique white wicker chairs with clouds of lace-trimmed pillows, sweet-smelling summer blossoms, frosty pink lemonade and a captivating view of Nantucket Sound give this porch on Cape Cod, Mass., an appeal that's irresistible. For more on the simple pleasure of old-fashioned porches, see page 46. Photograph, Joe Standart.*

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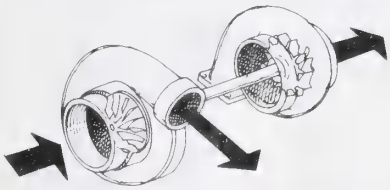
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A car that captures energy lost in the tailpipe and recycles it to give you "free" extra power: The Peugeot turbocharged diesel.

Two trucks lumber up a long, steep hill, their exhausts bellowing. A car noses out from behind them. It looks safe to pass. Or is it? The car is a diesel, and a diesel's strong suit is fuel economy, not swift acceleration.



The exhaust-driven turbocharger blows a 600-mph whirlwind that "packs" the engine with 13% more horsepower, 35% more torque.

The driver presses down on the accelerator pedal... and starts a fascinating chain of events.

Under the hood of the car, a tiny turbine wheel begins to spin ever faster; it will eventually reach a speed of up to 100,000 revolutions a minute.

A 600-mph whirlwind is created that literally stuffs the combustion chambers with power.

The pressure on top of each piston rises to nearly 13 *tons*.

Gathering momentum, the car surges past one truck, and then the other, and soon dwindles to a dot on the horizon.

Zero to 50 in 11.2 seconds

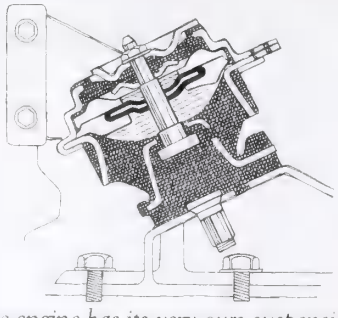
This was no ordinary diesel. It was the Peugeot 505 S Turbodiesel.

Exhaust gases that normally would be wasted have been harnessed by a turbocharger to provide "free" extra power: 13 percent more horsepower, 35 percent more torque.



The Peugeot 505 S Turbodiesel has extra power on demand for passing situations like this.

This 5-passenger sedan, weighing a ton and a half, will reach 50 miles an hour in 11.2 seconds.



The engine has its very own suspension system. Tiny hydro-elastic shock absorbers like this are one reason why the 505 S Turbodiesel feels so smooth.

Although the performance of the Peugeot Turbodiesel yields little to comparable gasoline-engined cars, it has not sacrificed any of its diesel miserliness with fuel: 27 EPA estimated mpg, 36 estimated highway mpg*. Proof that you do not have to switch to a "downsized" car to live with today's bloated fuel costs.

Important note: 85 percent of the diesel engines sold in the U.S. are actually gasoline engines converted to burn diesel fuel. This is not Peugeot's way. Every Peugeot diesel is a *true* diesel. It is designed from scratch to withstand the enormous internal pressures of diesel combustion: the Turbodiesel's compression ratio is two and one-half times that of a gasoline engine. Engine blocks are

designed with heavy structural ribs. Reinforced crankshafts, pistons, and connecting rods are fitted. The Turbodiesel's upper piston rings are coated with ultra-hard molybdenum.

The Peugeot Lion

The lion has represented Peugeot since 1858. It was Peugeot that built the first car ever sold commercially (1891)...the world's first diesel-powered car (1922)...and the first high-rpm diesel engine (1967).

A suspension of awesome efficiency

Normally, shock absorbers are designed to provide either a soft ride *or* good handling...but not both at the same time. The Peugeot shock absorbers, however, are awesomely efficient damping devices. They will swallow large bumps without breaking stride *and* deliver excellent handling.

Cut apart a Peugeot shock absorber and you will discover its secret: the piston contains *four times as many valves* as a normal shock absorber.

Every car is tested

After the car comes off the assembly line, it is put to a test that is extremely rare today. Every single Peugeot is taken to a special track where it is tested by one of a 65-member team of expert drivers. It must meet Peugeot's standards or it is not permitted to leave the factory.

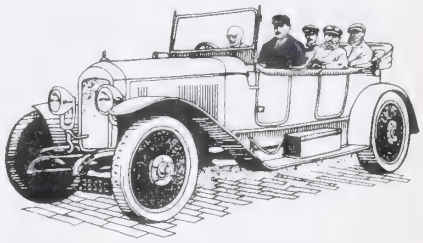
Peugeot has little tolerance for a poorly made car.

The meaning of "S"

Peugeot does not believe in nibbling you to death with extra-cost options. When you spend $16,175** for a 505S Turbodiesel, this is the "S" (for Special) equipment that comes with the car:

Factory-installed air conditioning
Electric windows
Electric sunroof
Cruise control
Digital AM/FM 40-watt stereo radio with cassette player, scan tuning, and four speakers
Automatic electric antenna
Central door-locking—a twist of the key locks all four doors and fuel-filler door
Alloy wheels
Multi-adjustable driver's seat.

So fully equipped is the 505S that the only other ways to spend your money are by ordering a 3-speed automatic transmission ($370) in place of the manual 5-speed overdrive gearbox, and by specifying metallic paint ($295).



The world's first diesel-powered car, built by Peugeot in 1922.

See your dealer for details of Peugeot's limited warranties.

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The Peugeot 505S Turbodiesel. Its engine uses 75 percent less fuel at idle than a gasoline engine. Rapid-start glow plugs permit engine to start within 7 seconds.

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Virginia Slims recalls a time when a woman's future was written in the stars.



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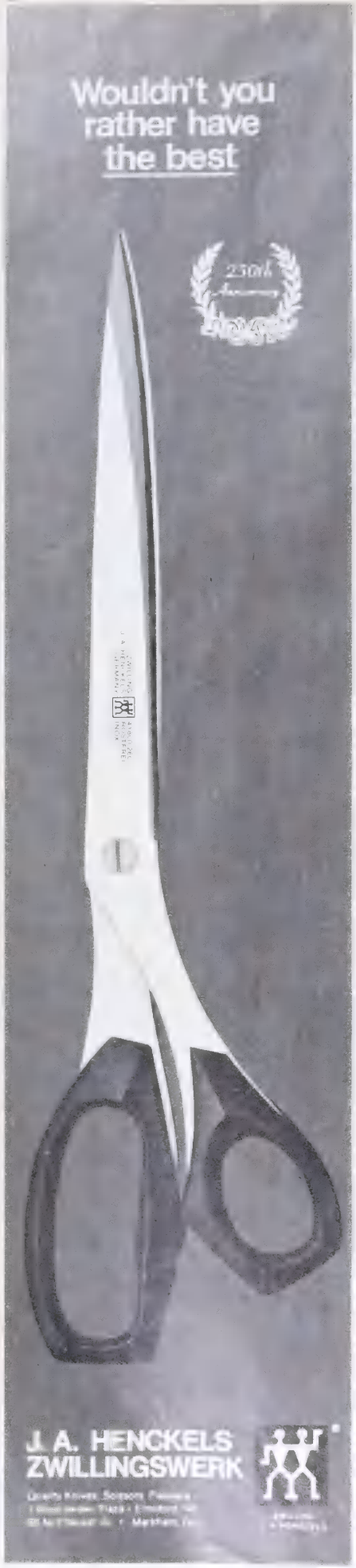
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"Porches are the source of endless summer memories"



I remember porches the way some people remember homemade ice cream or the big bands of the 1940s. Porches are one of the nostalgic centers of my childhood, the focus around which so many summer memories were made.

When I was growing up in the Midwest, summer's official arrival was always marked by the first night we were allowed to sleep out on the second-floor porch. It seemed as if summers were lived on the porch—and in Illinois we had front porches, back porches, porches encircling the house and, of course, sleeping porches. Whatever happened to the sleeping porch—that special place that put you in touch with the stars and night sounds? I suppose it went out when air conditioning came in, but now that energy is so expensive, maybe we'll see a revival of that splendid idea.

My memories of summer porches are endless—shelling peas with my mother on the back porch, sharing secrets on our front-porch swing, lingering over good nights with hand-holding dates. I remember we could hardly wait to get out the porch furniture and move the kitchen table to the back porch.

These days, this kind of indoor/outdoor living is too often forgotten, and porches, gazebos and arbors have given way to roofless decks or narrow balconies or nothing but a front door to mark the transition between inside and outside. What a pity that so many of us no longer have a place to sit and chat with a neighbor strolling by—no quiet corner outside to curl up with a good book or enjoy a lunch in the shade.

There's a bright side, naturally. A the world becomes increasingly complex, we're viewing our home more and more as the center of ou serenity. We're returning to the styles, the warmth, the furniture and the architecture of our remembered pasts. And that's bringing a revival of porches in new houses and in remodeling. Even some of the gingerbread and other charming porch trims are being reproduced for do-it-yourself remodelers.

There's another timely reason behind the revival of porches. If you've visited New England or the West you've seen how porches are used to protect stacked firewood and buffer the house from wind and sun. Porches are one of the original energy-savers, and if you're lucky enough to have a porch, you must be nodding in agreement. But whether or not you have one, we think the pleasures of porch living are worthy of a celebration—which is why, in this issue, we offer a salute to old-fashioned porches. We hope it will inspire you to add some of their happy moments to your life.■

JoAnn Barwick

JoAnn Barwick
Editor

The bedtime story is more important than the bed.

It doesn't matter if it's a four-poster bed covered with a canopy or a bunk bed covered with a quilt. What does matter is that bedtime is a special time for parents and children to be together. A quiet time for love and reassurance.

It is time spent like this that gives children what they need most in life. A good home.

For home is the stage where the drama of life is played. Where children learn right from wrong. Where old-fashioned ideals like courage and honesty, respect for oneself and others are passed down from one generation to the next.

We are concerned about the erosion of these values that should be taught at home. We see the growing problems of society—broken homes, crime, drugs, and juvenile delinquency—and are shocked by the trauma they inflict on families, especially children.

Our over-burdened schools can no longer solve these problems confronting our society. There is only one place where we can regain the values and integrity that will cure these ills. We must turn to the home—our piece of the world—the place where it all begins.

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DECORATING DIARY

The rocking chair—a summer essential—is the source of serenity or gaiety depending on the moment. Like a generational cement, the rocker brings all ages together.

How many images are brought to mind by the sight of a rocker on a porch? The familiar, reassuring setting brings forth memories, as well as the sweet anticipation of rest well earned. A rocker and a porch seem inseparable in summer, the way a rocker and a hearth go together in winter. Is it because of the refuge offered? Or is it comfort? Or a time out? Or is a rocker a starting place for the give and take of conversation?

Time was when a family visit wasn't a matter of just a few hours' talk. In the South especially, a Sunday dinner lasted all day, a childhood visit with grandmother through two months. In view of this sense of time, the porch with its furnishings—a rocking chair, a swing and perhaps a table or two—became an outdoor room used from sunrise to sunset.



Quintessentially American, the twig rocking chair expresses the regional variations of the families who make it.

While children found their "chairs" in the laps of grown-ups, grown-ups took their seats in rockers. All enjoy the rhythmic motion for sure. Time only improves on the physical and psychological pleasures of the rocker.

Today's rocker affords the same comfort. A cotton quilt or a wool shawl may substitute for a blanket, but the association of warmth, of "wrapped" pleasure, remains.

In his book *Centuries and Styles of the American Chair 1640–1970* (Dutton), Dr. Robert Bishop, director of the Museum of American Folk Art in New York City, presents evidence that rocking chairs may be an American invention. They became popular in the late 18th and early 19th centuries, though we love to imagine that Colonial grandmothers of the 1660s had them too.

The original Mammy's bench or "joggling board" used in the South may have been the forerunner of the rocking chair. It consisted of wooden slats about six feet long affixed to sawhorses at each end. Whoever held the child in his or her arms would sit on the slats, whose give allowed for bouncing gently up and down until the baby was quieted. A sophisticated version of the Mammy's bench later developed from the deacon's bench. The setteelike chair was set onto rockers, and at one end was added a binlike cradle space in which the child was placed, thus freeing mother's hands for other work and assuring the child her company. The slats forming the front of the cradle kept the child from falling out as the mother rocked the chair to and fro.

Writing in his "Essays on Beds and Tables, Stools and Candlesticks," published in *The House Beautiful* in 1878, New York art critic Clarence Cook said, "Whenever the designs obey the law of the material employed, and do not try to twist or bend it out of its natural and handsome curves, they are sure to be pleasing to look at and serviceable to use." He might have been describing the twig rocker *left*. Barbara Plott, president of Added Oomph!, a furniture manufacturer specializing in regional American design, has found in her research on twig furniture—an adaptation of Chinese root chairs made from tree roots—an interesting facet of the style: Regional variations crop up in pockets 50 miles or so from one another. Why? Because twig furniture designs originate in families who tend to preserve their own style. Families making twig rockers use them and pass the know-how of their manufacture from generation to generation. The personal family "resemblance" prevails.

What's your image of the rocker now? Is it of an old man whittling a piece of wood into a toy for a child? Is it of someone husking corn surrounded by a carpet of newspapers? Or is it of someone thinking through a problem whose solution may be perceived through the timeless motion of the rocking itself?

Your image is as personal as your chair.■

—PAULA RICE JACKSON

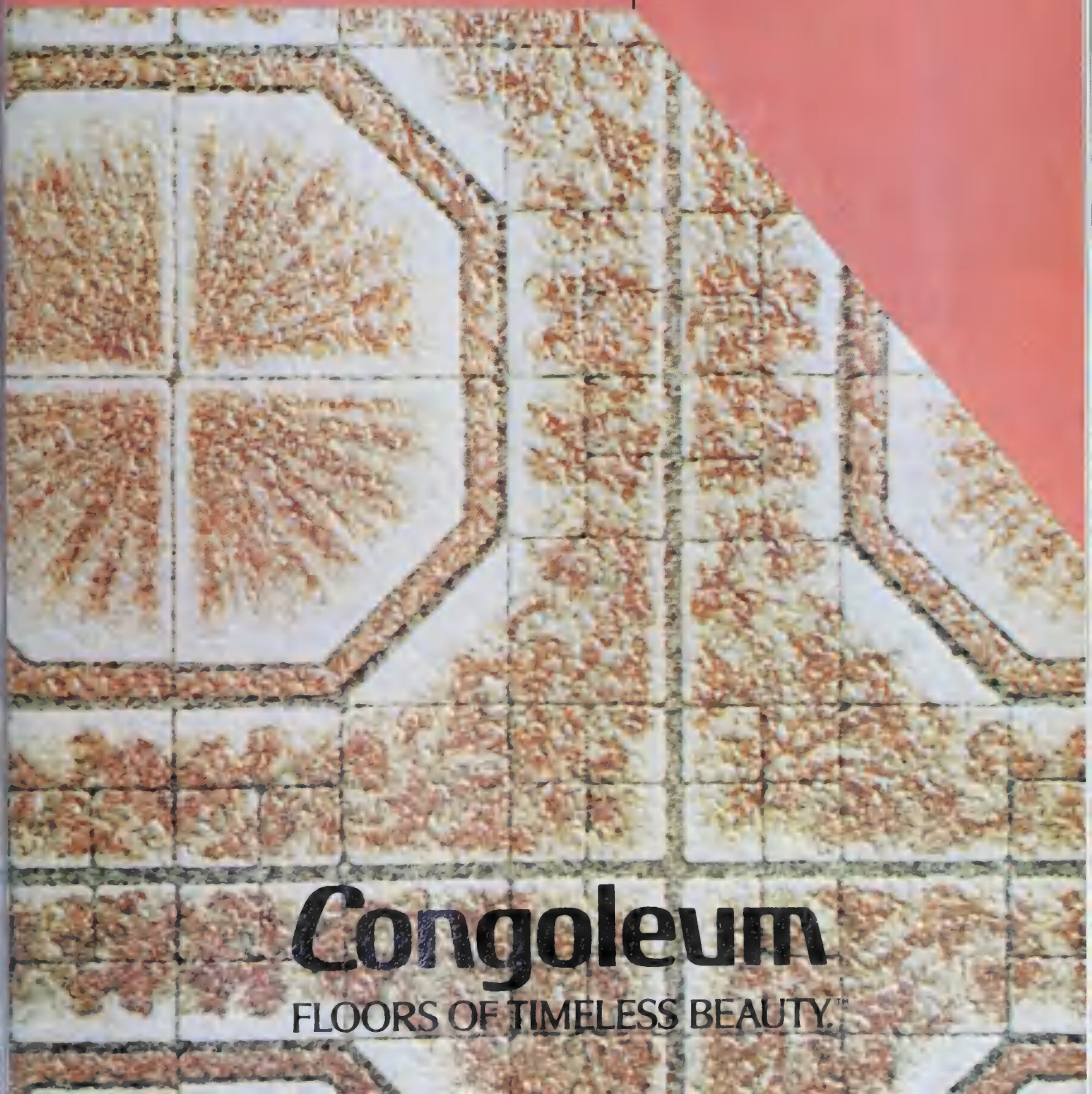


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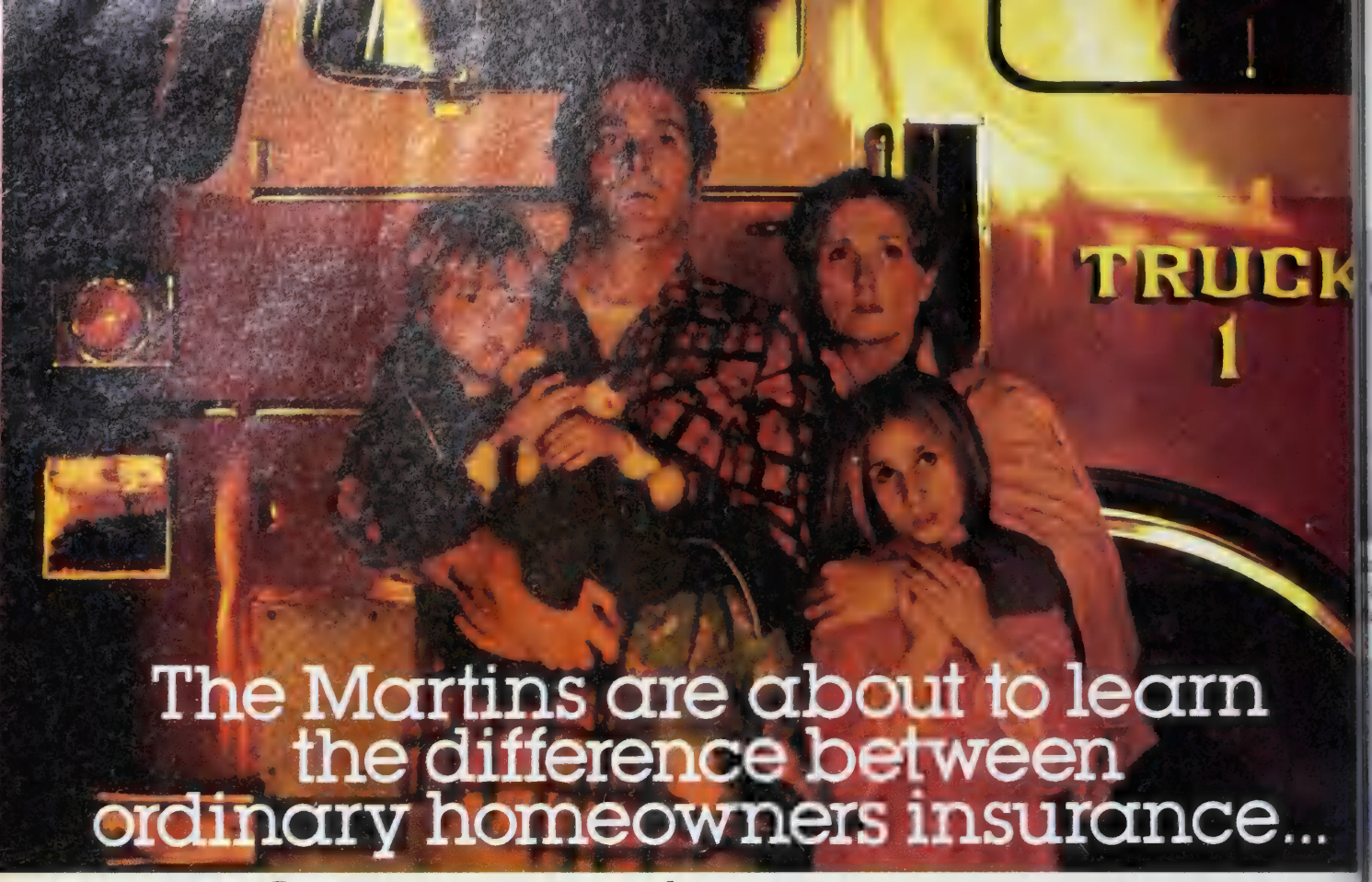
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HB MARKETPLACE

Decorating Discoveries: High-Style Finds For Under $50 – to Give or to Keep

Editor TRICIA FOLEY



se-colored glassware: Hand-blown nch bowl is $37.50 from Sturbridge nkee Workshop.



Take a letter: Handmade pine lap desk travels to where you want to write. $42.50, Sturbridge Yankee Workshop.



rls are unfurled—handsomely, on os' swirl-glazed pastel earthenware. vl, $9.50; mug, $7; plate, $9.50.



Dine with your favorite farm friend. Stoneware dinner plates in seven patterns, $25 each, Spectrum, Ltd.



Rhapsody in blue: Enamel spatterware kettle, $11.75; colander, $5.95; canister set, $14.75, CGS International.



l lines for new porcelain: pitcher, .50; cup, $7.50; saucer, $7.50; bowl, . Nalle Ceramics.



Linen-look reversible place mats and napkins in polyester/cotton are $8 and $5 each from Table Manners.



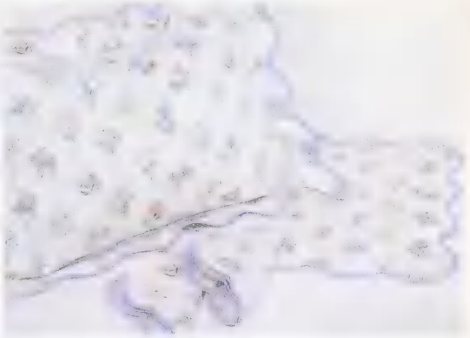
Dutch treat: Hand-painted tulip dinnerware, 20-piece starter set, $50, from L'Art de Chine.



most-watched pot on your stove be this whimsical Bubble Pot. $35 n Lillian Vernon.



All lined up: Willow half-baskets with checked liners hang flat on any wall. Set of 4, $35, L'Art de Chine.



Ménage à trois for breakfast in bed: Pillowcase, $32; place mat and two napkins, $18, Barbara de Wolfe.■

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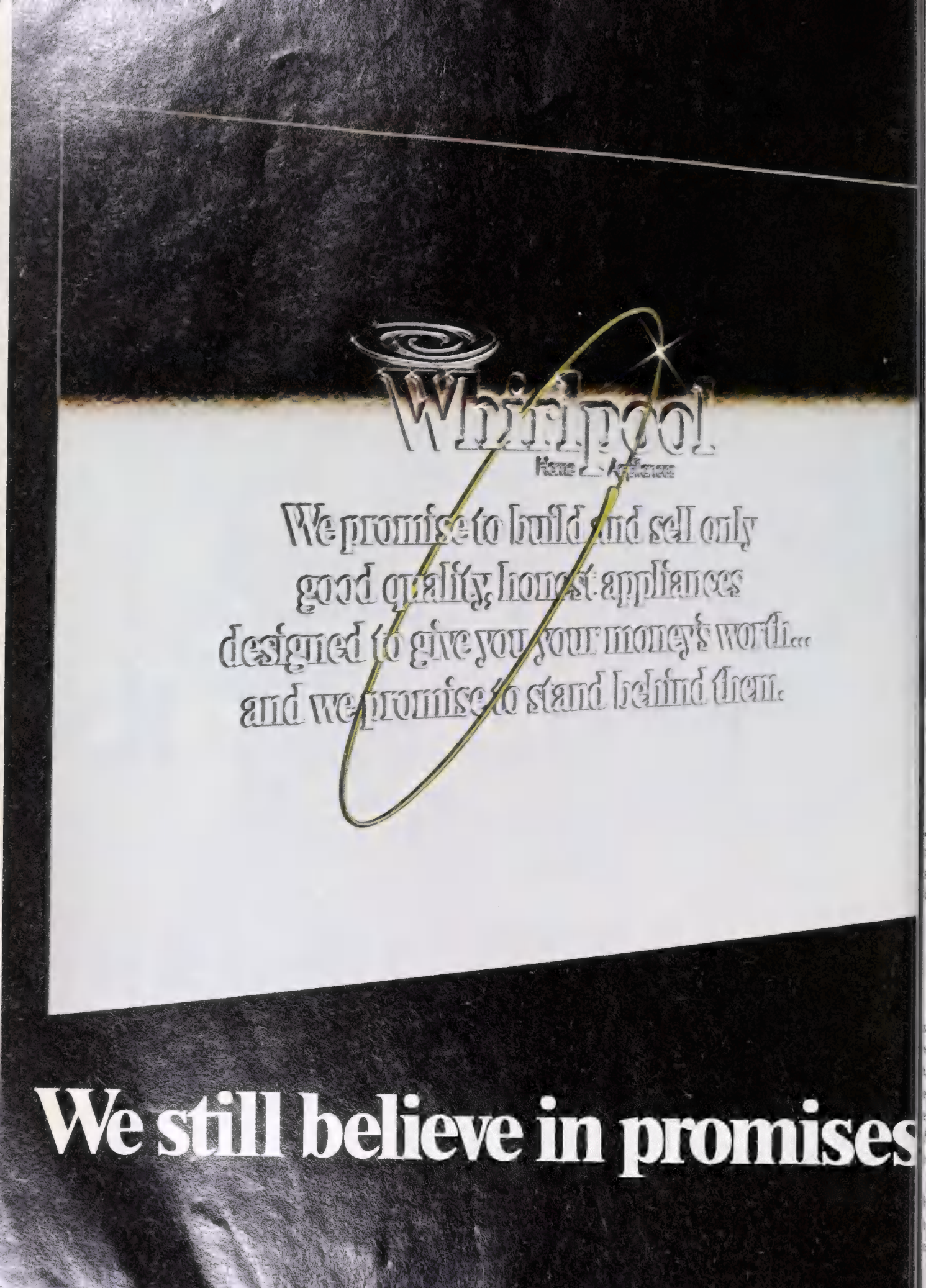


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HB LOOKOUT

GET SET FOR SUMMER

Great tablesetting ideas from a pro



That Peri Wolfman (above) *and husband Charlie Gold like good company is evident in their shop's name: Wolfman, Gold & Good Company.*

Anyone who's been to Peri Wolfman's New York City tabletop store—and many are making a pilgrimage to SoHo just to see it—knows her sense of style. At Wolfman, Gold & Good Company

"Try thirsty terry napkins for a watermelon-eating crowd"

simplicity reigns: The dinnerware is white; the glassware, functional restaurant-style; the all-purpose servers, baskets. And when these three elements come together in the store's displays, something happens: Simple becomes stylish.

What makes the difference? Ms. Wolfman's knack for unexpected twists. A plain pine table is set with oversized paper doilies instead of place mats; miniature twig wreaths serve as rings for rough linen napkins; for breakfast, a big glass goblet holds a single egg and a porcelain

"Top a cake stand with votive candles for a quick centerpiece"

spoon. A typical dinner party set: a fragile, antique lace cloth played against crisp, lace-edged cotton napkins. The surprise: French cheese baskets as place mats (at home, Ms. Wolfman hangs her off-duty baskets as dining room art).

To make guests feel special, Ms. Wolfman sets each place with an individual carafe (the kind with a glass on top) and fills it with orange juice for breakfast, wine for dinner. For celebrations, she puts out individual splits of champagne, cooled in tiny ice-filled, galvanized-tin buckets. "For a wine cooler, I often draft a big tin washbasin. It's more practical than an ice chest."

For centerpieces, Ms. Wolfman advises using what's on hand: she might fill a ceramic bowl with lemons and tuck a fat white candle in the center, or set dozens of votive candles on a white cake stand. For flowering centerpieces in the too-hot-to-bake summer months, she takes her big white baking bowls and roots primroses in pebbles.

Part of what keeps Ms. Wolfman's tablesettings so fresh is the tremendous variety of napkins she uses—they range from French linen dish towels to bandannas to thirsty terry squares—perfect for watermelon-eating crowds. "I love oversized napkins because you can use them as lap mats, place mats and basket liners, too," she says.

"I think it's always important to eat with pretty things—especially if you're outdoors in a wonderful setting," she continues. So for picnics she packs a big quilt to sit on, cloth napkins, napkin rings and floral-painted tinware *(see below)*, which is light, unbreakable—and "an immense improvement over paper plates." So that there's less to carry home, she likes to pack food in take-

Napkin ring innovation: tiny twig wreaths

out boxes from Chinese restaurants. A favorite picnic dessert: a pear, cored and filled with Gorgonzola, then cut into round slices.►

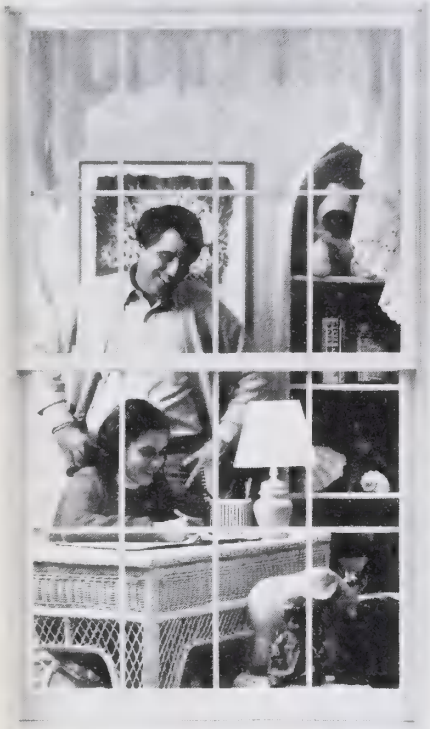


EDWARD OLEKSAK

Picnic fare: light and easy-to-carry tinware, cotton napkins, twig wreath napkin rings, all available at Wolfman, Gold & Good Company, 484 Broome St., New York 10013.

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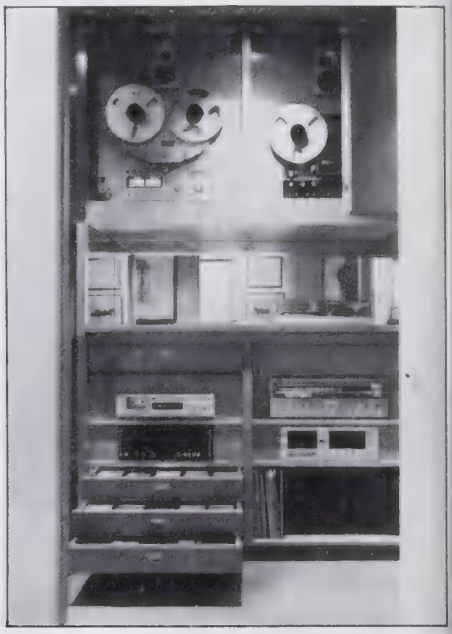
HB LOOKOUT

NEW HORIZONS FOR YOUR CLOSET

Nine out of 10 closet doors close on a lot of dead space—but that doesn't have to be the case, as Elin Schoen's *The Closet Book* (Harmony Books, $10.95) shows. In it, she teaches you how to get your closet to perform more storage tricks than you thought possible—and she shows the unlimited possibilities a very small space can hold.

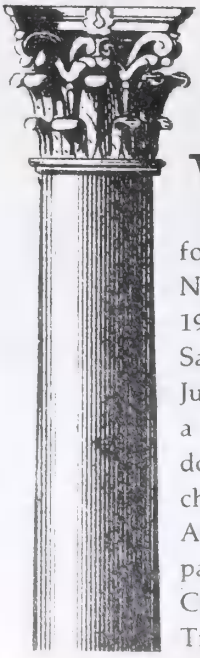
For example, in the photo *right,* designer Richard Lawrence turned a closet into a mini sound room that organizes cumbersome-to-live-with stereo equipment in one compact space. An added plus: The closet's side walls have shelves to hold a vast collection of records.

A closet underwent a different metamorphosis in orchid-grower David Madison's apartment—by equipping it with lights and shelves, he transformed it into a "greenhouse." Another fantasy that fits in a closet: a wine cellar. In her book, Elin Schoen shows how a shallow closet, fitted with shelves on a slant, was used to store a cellar's worth of bottles lined up on their sides.



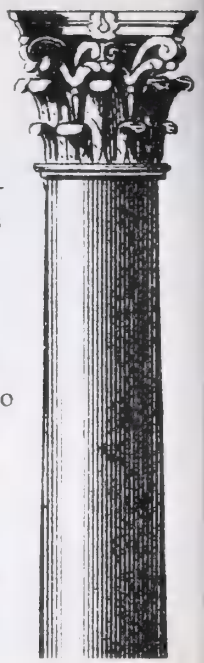
A closet may be just the space for a stereo center.

A Murphy bed is the classic way to store a whole room in a closet—but designers Barbara Ross and Barbara Schwartz of Dexter Design gave it an off-the-wall twist in a photo gallery/guest room they designed. By positioning the bed closet in the center of the gallery, instead of against the wall, they were able to use all four of its sides as extra picture display areas.



AN ARCHITECTURAL MAIN STREET

What if 20 of the world's leading post-modern architects all created facades for the same street? The answer is Strada Novissima (newest street) designed for the 1980 Venice Biennale and now on view at San Francisco's Fort Mason Center (through July 29). Since each architect's facade leads to a room where his work is exhibited, a walk down this architectural main street is a rare chance to explore the post-modern mind. Among the American architects who are participating: Frank Gehry, Michael Graves, Charles Moore, Robert Stern, Stanley Tigerman and Robert Venturi.►





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HB LOOKOUT

HOW TO MAKE YOUR OWN BED, ETC.



For both the handy and the not-so-handy, *The Furniture Kit Book* (Pantheon, $9.95) by Lynda Graham-Barber could be your best decorating asset. A catalog of 250 of the best furniture kits on the market, it covers everything from clocks to butcher-block tables to Queen Anne chests. The advantage of building it yourself: furniture at half the price—with the finish and craftsmanship you really want. For first-time kit builders, the book has tips on assembly, staining and finishing, plus step-by-step illustrations showing how to put three different kits together. **The buildables we show here:** *At top,* the Shaker settee is $200 from Shaker Workshops, Box 1028, Concord, MA 01742 (catalog, 50¢). *At right,* seven kit pieces are shown (the room's total cost is $875.50). The bed ($259), the candle stand ($28), the blanket chest ($139) and the chest of drawers ($359) are all from Cohasset Colonials, 152FX Ship St., Cohasset, MA 02025 (catalog, $1). The quilt-rack kit is $34 from Yield House, Dept. B26, N. Conway, NH 03860 (catalog, free). The rug kit is $25 from Country Rag Rugs, 33 North St., Dalton, MA 01226 (catalog, $1). The straight chair is $67.50 from Shaker Workshops (address above). *Note:* Prices given do not include shipping.

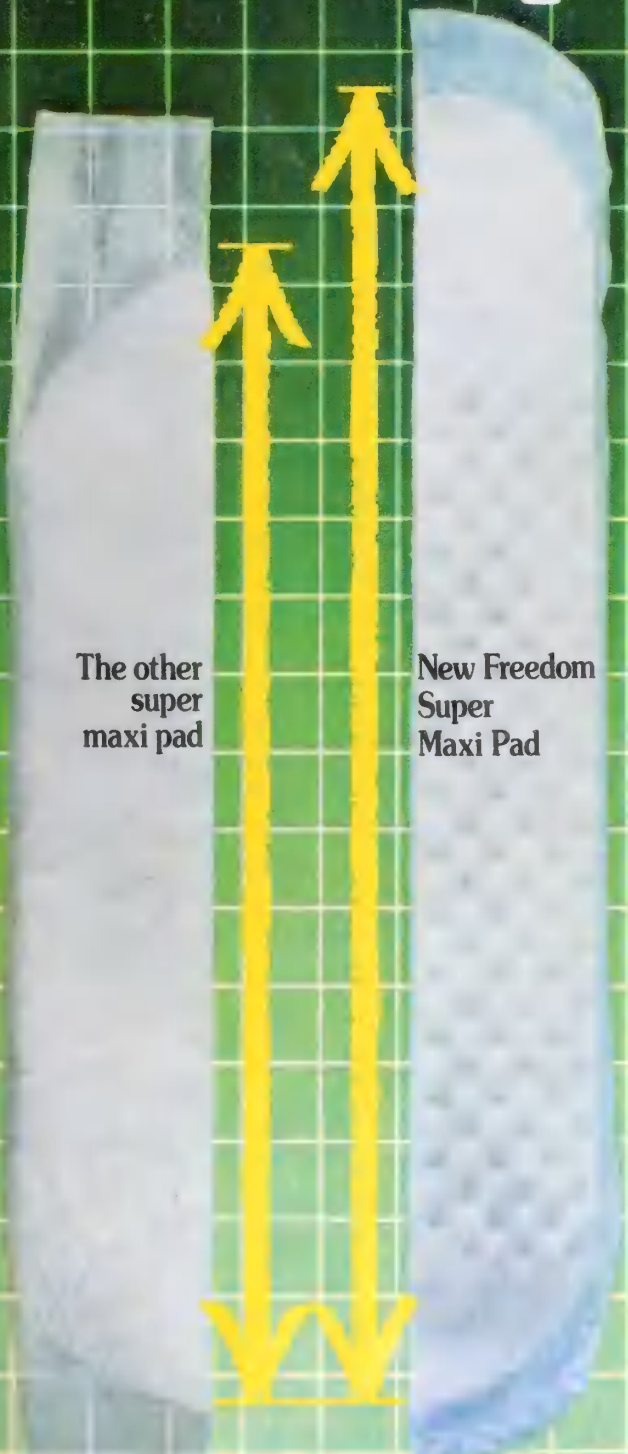


VEAL À LA RONALD REAGAN

If you've ever wondered what Ronald Reagan's veal scaloppine would be like—or Mrs. Douglas MacArthur's pecan pie, Bob Hope's Poulet à L'Espagnole, Liv Ullmann's Potpourri Fondu or Dr. Joyce Brothers' meat loaf—wonder no more. *The Gourmet Guide for Busy People by Famous People* can answer your questions—and save you valuable time in the [illegible]. The nearly 400 pages of recipes were gathered by Carolyn Pesnell Amory and Michele Geddes Peck to raise funds for the American Cancer Society, which receives all proceeds from book sales. The volume is eclectic, personal and a temptation for any food lover. Its special extras: menus for everything from "A Black Tie Dinner in Honor of Zandra Rhodes" to "A Country Buffet for Eighteen People" and a mouth-watering seven-day, low-calorie, low-sodium diet plan. To order the book, send $11.50 to the American Cancer Society, New York Division, 19 W. 56th St., New York, NY 10019.■ —CLAIRE WHITCOMB

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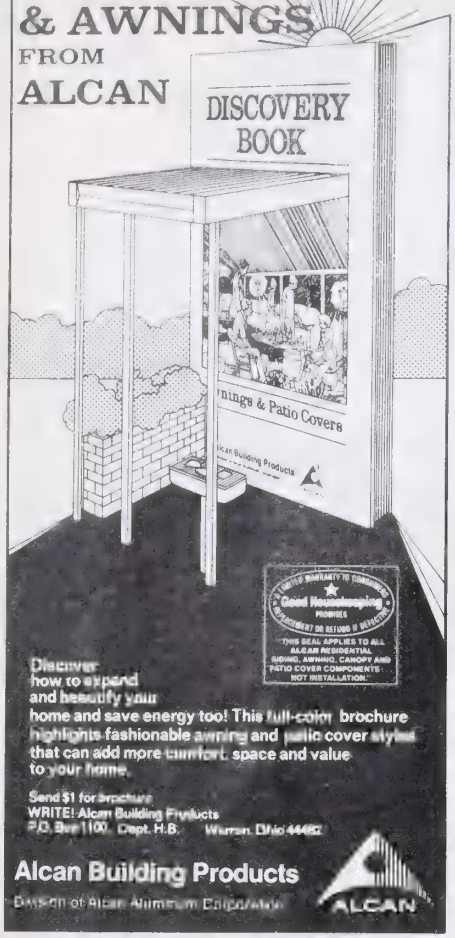
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GUEST SPEAKER

How to Cool Your Rooms With Flowers and Scents

What is the definition of an artist? Someone who sees the same things we all see but sees farther; someone in whose hands the commonplace becomes extraordinary. Ronaldo Maia is an artist with flowers. For years his singular vision of arranging them has distinguished his style: A "bouquet" is as likely to consist of a single bloom as it is a mass of flowers carefully selected for their color and proportion. This month he talks about using flowers in summer with a very matter-of-fact "less is more" outlook.



Ronaldo Maia

Flowers should provide relief in summer. Given summer's heat and glare, flowers offer us the opportunity to take refuge in their "cool" colors and temperatures. But summer flowers have to be chosen for that purpose. For example, many flowers in summer have sunshine-bright colors, so those are the ones I deliberately stay away from—the bright pinks, yellows and reds. I prefer more subtle shades instead—the colors of water lilies give you a good idea of the pastels that are cool to look at. Tall beach grasses make another good choice, as do flowering weeds found by the roadside. One large fishbowl into which you place a single blossom to float serenely alone offers refreshment to the eye; flat black or beige rounded stones add dimension to this arrangement.

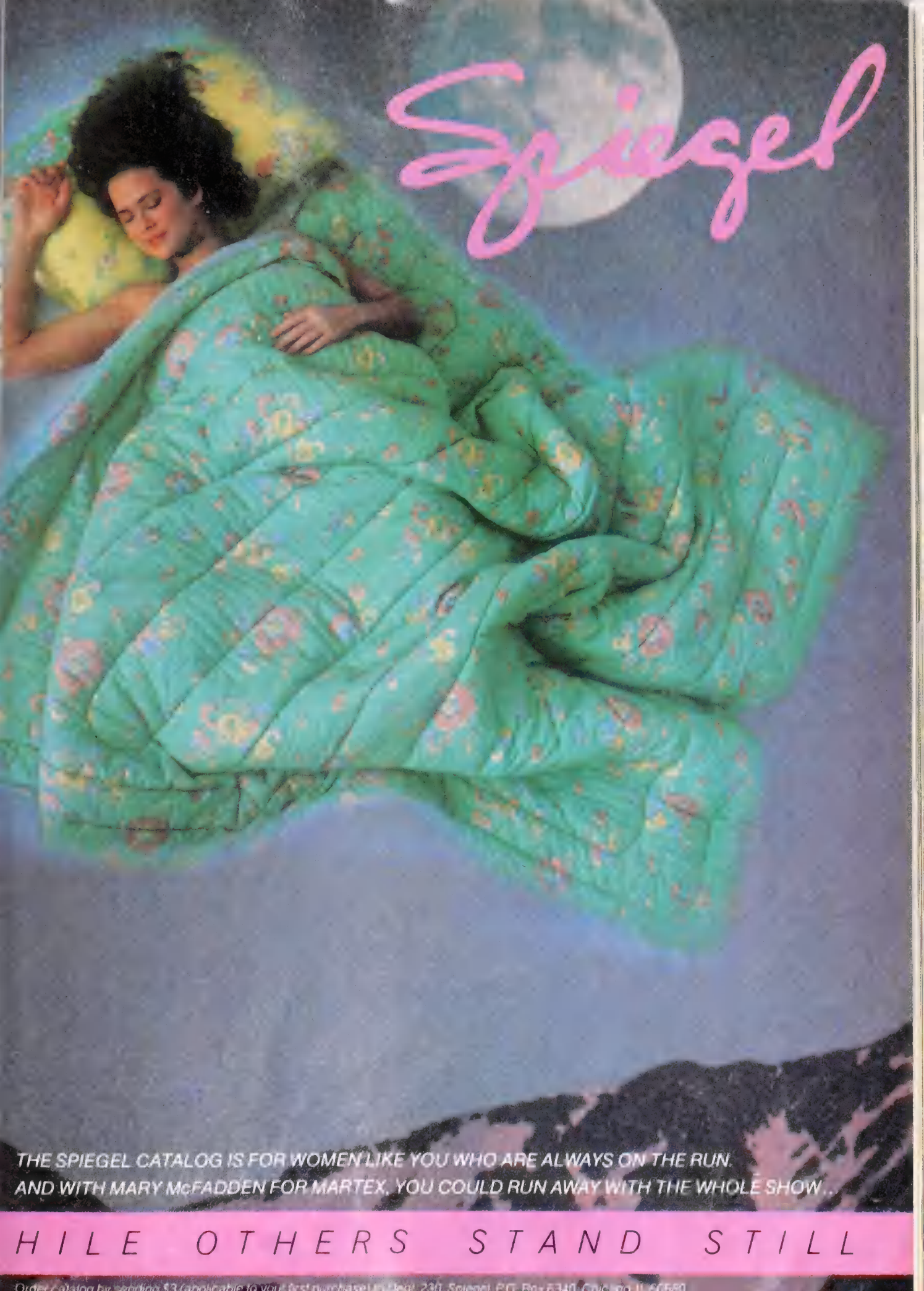
Light and shadow are also very useful tools in decorating with flowers in summer. Give flowers plenty of room between one another. This principle is very similar to the system of dressing in hot climates. Tissue-weight layers of clothing allow the air to pass through to the skin. It's the same with flowers. They need space for air to circulate over, under and around each stalk and stem. Bunches of wild flowers crowd each other, and none offers the refreshment indoors.

If you want fresh flowers in the house, cut them in early morning very late afternoon or early evening when the air is coolest. These are the times of day when the blooms will not have been sapped by the heat and reward you with wilting.

Flowers aren't the only source of scent you have available to you. I love a bowl of tart lemons or a glass bowl of oranges in a room. Their fresh citrus scents are bracing.

I think it would be wonderful if we could all get rid of at least half our furnishings in summer and, believe me, I try to do just that. My floors are bare and I try to do with a few materials and objects as possible to make myself comfortable. What materials I do select are the naturals—cotton, linen and straw, and these are used at the table with flowers.

Whatever relieves the eye cools the body, I'm convinced. The presence of water, soft uplights, pastel colors and natural scents and materials give me the refreshment necessary. Inside should be the reverse of outside in color, light, texture and scent, and the fewest, most carefully chosen objects help you toward that goal.■


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WHILE OTHERS STAND STILL

TRAVEL

A guest ranch vacation in the heart of Wyoming

By MOLLIE E.C. WEBSTER

Who could resist an invitation to sample the simple western style of life? To ride horses in the footsteps of the Indians, to explore America's remaining wilderness trails, to experience the windswept Rockies ... who indeed? When invited to Valley Ranch in northwestern Wyoming, my daughter, Camilla, and I felt like modern pioneers. We were delighted to accept.







Early evening ride in an authentic covered wagon, left; *hearty chuck-wagon style food,* top; *corral boss Ron running down a steer, all in a day's work,* bottom.

Dr. Oakleigh "Oak" Thorne II, one of America's earliest wilderness protectors, has owned Valley Ranch since 1969. This land was homesteaded in 1892 by Jim McLaughlin and his wife "Buckskin Jenny." From 1915 through the '20s, '30s and '40s, Irving H. Larom and his wife Irma had made it the foremost western guest ranch.

The ranch's genuine western lifestyle and its fine ambience reflect Dr. Thorne's continual search for the best, pinpointed by furniture of Yellowstone knotted pine made by Tom Molesworth, authentic Indian paintings, Remington prints, traditional Navaho rugs and handmade Indian ceramic lamp bases with shades painted in the same designs.

It was chilly as we walked across a wooden bridge toward our cabin called Little Waldorf; at 6,200 feet, despite hot days, crisp night temperatures can plummet below freezing. We had driven in pitch darkness from Cody, named for Buffalo Bill, unable to see the huge rocks towering above. Our cabin was built in the old-time western log fashion with an outside veranda and hitching rail. Inside the logs bore distinct chip marks from the axes. The same logs used decoratively formed each bed head. Navaho Indian rugs, green leather furniture, cheerful red and white chintz curtains, Indian paintings and lamp shades depicting ancient symbols made up the comfortable sitting room. Comfortable and decidedly rustic.

Before our eyes had barely closed, the bell over the kitchen roof clanged a warning, as it would 30 minutes prior to each meal. Through the window we saw the sunlight rising on rugged mountains of unbelievable beauty—shimmerings of pale gray and rusty rock layers. This Absaroka range rose to these heights 50 million years ago.

We pulled on thick western jeans, work shirts and cowboy boots—proper clothing for the outdoor life. Camilla and I then went into the dining room for breakfast. Before we had even sat down, other families introduced themselves. Chef Michael, up since 5:30 A.M., had been preparing breakfasts—first for the wranglers and then for us. Western breakfasts are designed to satisfy appetites for a long day on the trail—blueberry pancakes, buttermilk griddle cakes, scrambled eggs, hash browns, bacon, ham, sourdough bread, biscuits, grits, gravy and local honey served with uncountable cups of fresh-brewed coffee.

After breakfast we all set off for riding, pack trips, trout fishing, float trips or idling in the peace of this hidden valley. The corrals, barns and saddle house were bustling. Tied to the hitching rail, the horses waited for Corral Boss Ron to designate their riders. Each guest is assigned a horse suitable to his or her riding ability, weight and age. Previous riding experience isn't necessary, and you quickly learn with instruction from the wranglers in charge. There are 52 horses to ride over the 660 acres of meadow, timber and range. Our first ride was a slow one, a walk through cottonwood trees and short prairie grass, finished in a gentle trot.

We thirsty riders headed toward the sod-covered Spring House for Valley's pure, soft and exceptionally cold water. It tastes like no other—rather like getting to know a fine wine. Others of our group went to the Trading Post for sodas and gossip. The Post's supervisor, Shelley

(Continued on page 30)

Mollie E.C. Webster is a free-lance writer who specializes in travel and food features.



"We sailed to a lovely little Bermuda cove where we were the only couple."

Scott and Karen Austin Carlson talk about their second visit to Bermuda.



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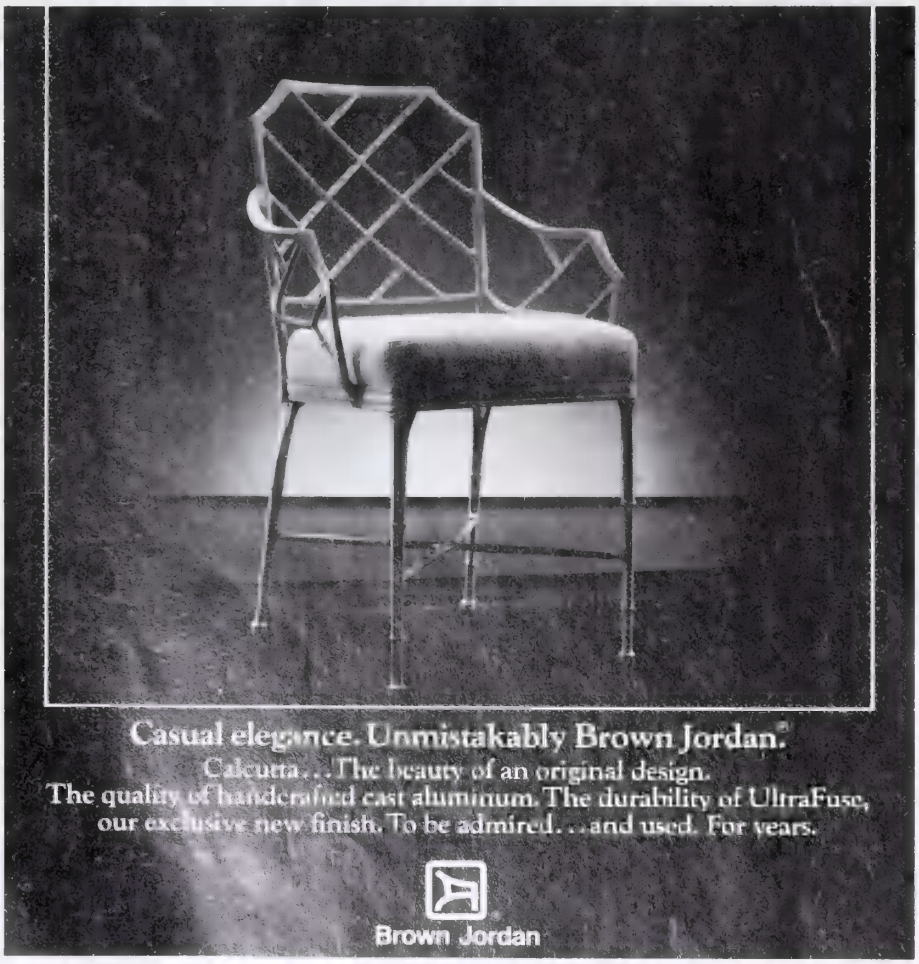
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TRAVEL

Continued from page 28

Ross, sells the necessities of ranc life—the hand-tied fly, new wester shirts. Her wedding finery, crafte by her husband who was brought u by the Crow Indians, adorns th walls: white buffalo-skin dres beaded bridle and saddle. Shelle supervises a crafts shop too, teachin guests to sew moccasins or tool bel with stamping dies and nail heads c inspired nature designs that a ranc hand made 40 years ago at Valley.

Valley Ranch is a working ranc that can run up to 50 head of cattl Children follow the cacklings c hens to gather warm, fresh egg vegetables, flowers and salad greer arrive fresh from the ranch's garde

In the corral Ron threw a lariat three feeder steers; strong heft wranglers tossed them down waitin for Oak to brand them with his iro the "lazy D."

The days find their own rhythm At lunch we were greeted by lon dining tables laden with platters c meat, bowls brimming with pota toes, vegetables, sourdough roll salad fixings, relishes and pitchers c cold lemonade, milk and crea Chef Michael is inspired by the foo traditions of the region—the down to-earth kitchen classics. A dis must look like what it is and taste o its fresh ingredients. Each day, a dif ferent soup. Our favorite was lee and potato. Warm chocolate chip o sugar cookies followed lunch. Fo dinner, desserts were strawberr chiffon, western deep-dish apple pi or sour-cherry tart.

Each afternoon, another ride. W galloped through cottonwoods t the edge of the Shoshone River, bot tom of this glacial valley. Our horse were belly deep as we crossed th rushing waters. Up the canyon w rode along beaten paths throug "badlands" with silver-green sage brush, bushes that take a century t grow; the exquisite Indian paint brush, Wyoming's state flower

(Continued on page 42

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YOUR COLLECTIBLES

Where are they from and what are they worth? Here are expert answers to our readers' questions—and maybe yours!

By RALPH AND TERRY KOVEL



Q Is there a name for this style of chair?
—M.B., East Providence, R.I.

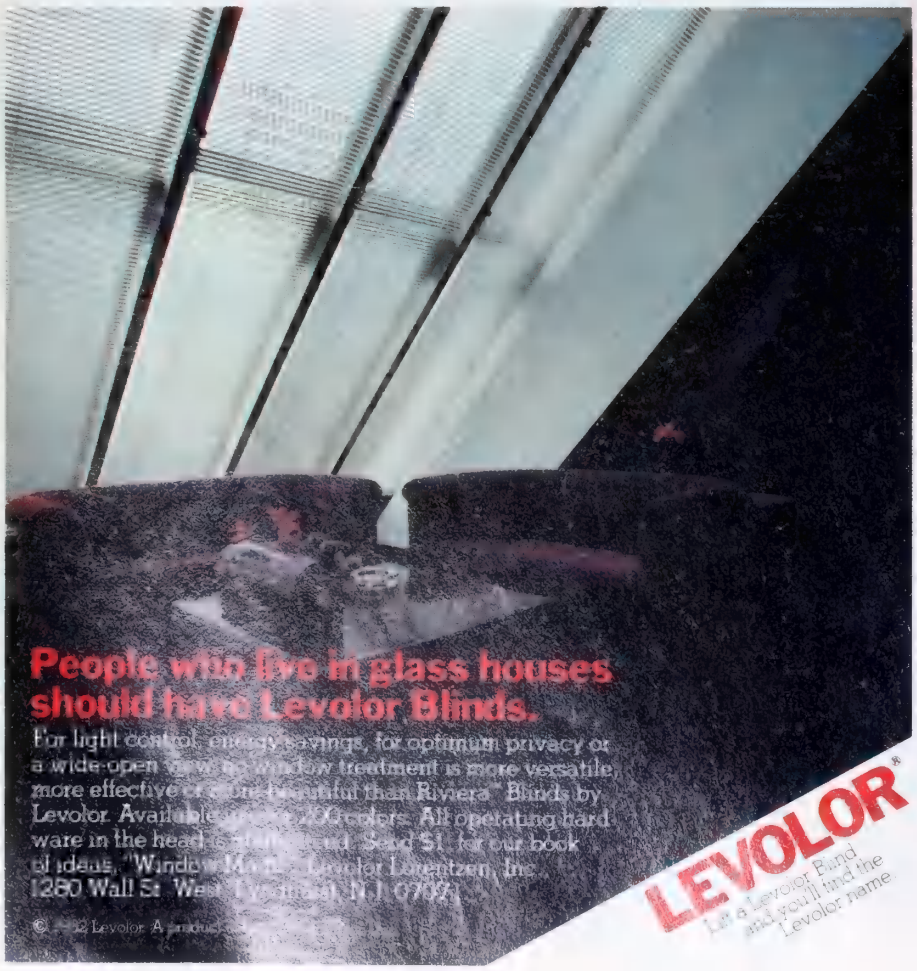
A. You have an English-style Windsor chair, which was developed during the early 18th century. The spindle back, solid-wood seat and plain leg are typical features. The fiddle-shaped pieced splat at the back was fashionable for Windsors in the middle of the 18th century. Known as a country form because it was made of a stick construction popular with less-sophisticated makers, the chair was used in taverns, tea gardens and on porches. This style has been copied through the years (a similar, but plainer, version of the Windsor was popular in the United States at the same time). The value of your chair depends on its age and condition.

Q This odd silver-plated device has always been called the cucumber slicer in my house. How did it work? Is it old?
—Mrs. M.E.K., Durand, Mich.



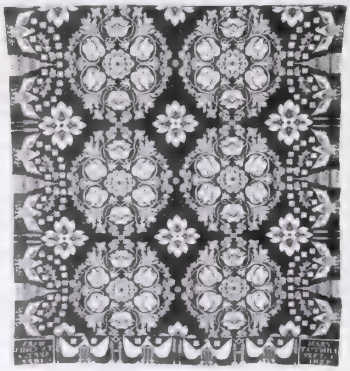
A. George Stephenson, an English locomotive engineer, discovered in the 1820s that if he grew a cucumber in a foot-long, 2-inch-diameter glass tube, the mature cucumber would be straight. He sold his tubes around Sheffield, England.

Stephenson then developed a slicer that cut cucumbers into equal pieces. It was silver plated to prevent the cucumber's acid from corroding the metal slicer. The cucumber slicer became so popular that a few of these devices were made of sterling silver and adorned with ivory handles.



Q My blue-and-white woven coverlet was purchased by my family during the 1970s. I used it as a bedspread until someone suggested that it was too valuable. Can you tell me about it?
—J.M., Decatur, Ala.

A. Your coverlet, clearly dated and



signed with the name Mary Tuthill, was no doubt made by a weaver for Mary in 1822. The eagles, masonic emblems, Independence Hall building and the central floral design are all very similar to another coverlet

(Continued on page 34)



A buffet was first held on this tableware in 1768.

ueen's Ware. Its genius is that it's still utterly contemporary. Yet, over 200 years ago this tableware was so brilliantly new that the Queen England permitted it to be named after her—and made history! Shown are Chinese Teal, Potpourri and Queen's Plain. Suggested tail price for a 3-piece place setting: $26 to $48. For brochure, send $1 to Wedgwood, Dept. 197, 41 Madison Avenue, N.Y., N.Y. 10010.

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COLLECTIBLES

Continued from page 32

dated 1830 and now in the Museu of Our National Heritage Collectic in Lexington, Massachusetts. Th museum coverlet was probabl made by James Alexander of Oran County, New York. A weaver Scotland before coming to the Uni ed States in 1798, he had several me working for him before he died 1870. The eagles and masonic em blems are characteristic of Alexar der's style and are found on many his coverlets.

Your "bedspread" appears to b worth at least $1,000 because of th unusual decorations.



Q This strange bronze lamp dates from the mid-19th century. The globe is held on a ring that seems to be hollow. It has a wick, but I don't know what kind of fuel to use. It is 30 inches high. Is this lamp valuable?

—K.R., Alturas, Ca.

A. You own a sinumbra lamp whos cut-glass shade appears to be origi nal. It is one of the many special oil burning lamps that were develope and patented during the early 19t century. This one was patente about 1820 and designed for use on table in the center of a room. Earlie lamps always left a shadow from th large cylinder or font that held th oil. This ring-type font lit the are with very few shadows.

If you have never burned the lamp or checked the wick or mechanism do not try filling or lighting it. Ever if the lamp is not working, it is worth about $750.■

This column is based on questions from readers. We regret, however, that we are unable to answer any letters personally, or return photographs.



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Sandwich Glass
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as called *Sandwich Glass*, and its e was unsurpassed. The First ies of our nation proudly displayed the White House. Daniel Webster self was moved to praise it. And ay, it is treasured in museums and ate collections the world over.

was nearly a hundred years ago— 888—that the glassworks in Sand- n, Massachusetts, closed forever. now the art is being *revived*. Beau- lly and authentically. To create *The nories of Hometown America* Plate ection.

A year of happy moments from a century gone by

h of the twelve lovely plates in this ection is crafted of the radiant "lace ss" for which Sandwich was so ed. And each offers its own charm- look into American life in the 0s—portraying the happy pas- es of a different month of the year. January, father and mother take their little girl skating on a silvery pond . . . in September, there's a picnic under the trees . . . and so it goes, on to December, where a joyful family joins hands around a candle-lit Christmas tree.

Seen together, the collection forms a delightful "almanac in glass," evoking the spirit of the times by an art unique to that era. The sculptured figures seem to be shaped of pure light, with a magical sense of depth. And when you hold each plate to the light, the faceted background sparkles—vignetting the scene forever at a moment frozen in time.

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But the collection is available only on a restricted basis. For the plates will be crafted exclusively for individual subscribers, in a single limited edition that will be *permanently closed* at the end of 1983. There is a further limit of one collection per subscriber. And the accompanying Advance Application is valid only if returned postmarked by June 30, 1982. To subscribe, be sure to return it to Franklin Heirloom Glass—a division of The Franklin Mint—*no later than June 30th.*

OUR PROMISE TO YOU: We at Franklin Heirloom Glass take pride in our high standards of craftsmanship. But we believe that our efforts should also be judged by the people we serve. Any work acquired from us may be returned for any reason for your choice of replacement or a full refund.

WHERE TO FIND IT

Antique country furniture with widespread regional origins

By SYLVIA SUNDERLIN



Old Georgia huntboard with original brown paint, from Deanne Levinson.

Country furniture usually means furniture made outside the major cities in the late 18th or early 19th centuries by individual cabinetmakers working alone and often isolated from patterns or trends. In quality, country furniture ranges from the simplest dough trough or water bench to carefully constructed chests of drawers and corner cupboards with some traditional Chippendale or Sheraton features. Many treasured furniture pieces traveled with the pioneers from East to West, North to South. The following list of antique dealers indicates not only the widespread regional origins of antique country furniture but also its remarkable dispersal throughout the United States. All pieces are subject to prior sale.

Clifton Anderson, 605 S. Broadway, Georgetown, KY 40324; (502)863-5321—Regional furniture from midwestern and upper southern areas is Anderson's specialty, such as a South Carolina pine corner cupboard and Pennsylvania hanging cupboards. By appointment only.

Antediluvian Antiques, 1002 Rio Grande, Austin, TX 78701; (512)476-5193—An example of Bruce Safely's late-19th-century Texas furniture is a food safe in longleaf pine with punched-tin panel, c. 1860.

The Blue Quail, Camino Capistrano, San Juan Capistrano, CA 31431—Polly Royce has high-country antiques from all over: a Texas butternut pie safe, New England pewter cupboard, a few pieces of rare Texas Mennonite furniture.

Irwin and Dolores Boyd, 509 Bethlehem Pike, Fort Washington, PA 19034; (215)646-5126—Current offerings from the Boyds' extensive and varied stock of country furniture are an unusually small, grain-painted, two-drawer blanket chest; an important Delaware Valley cherry kas. Shop hours are 9 A.M. to 5 P.M. daily.

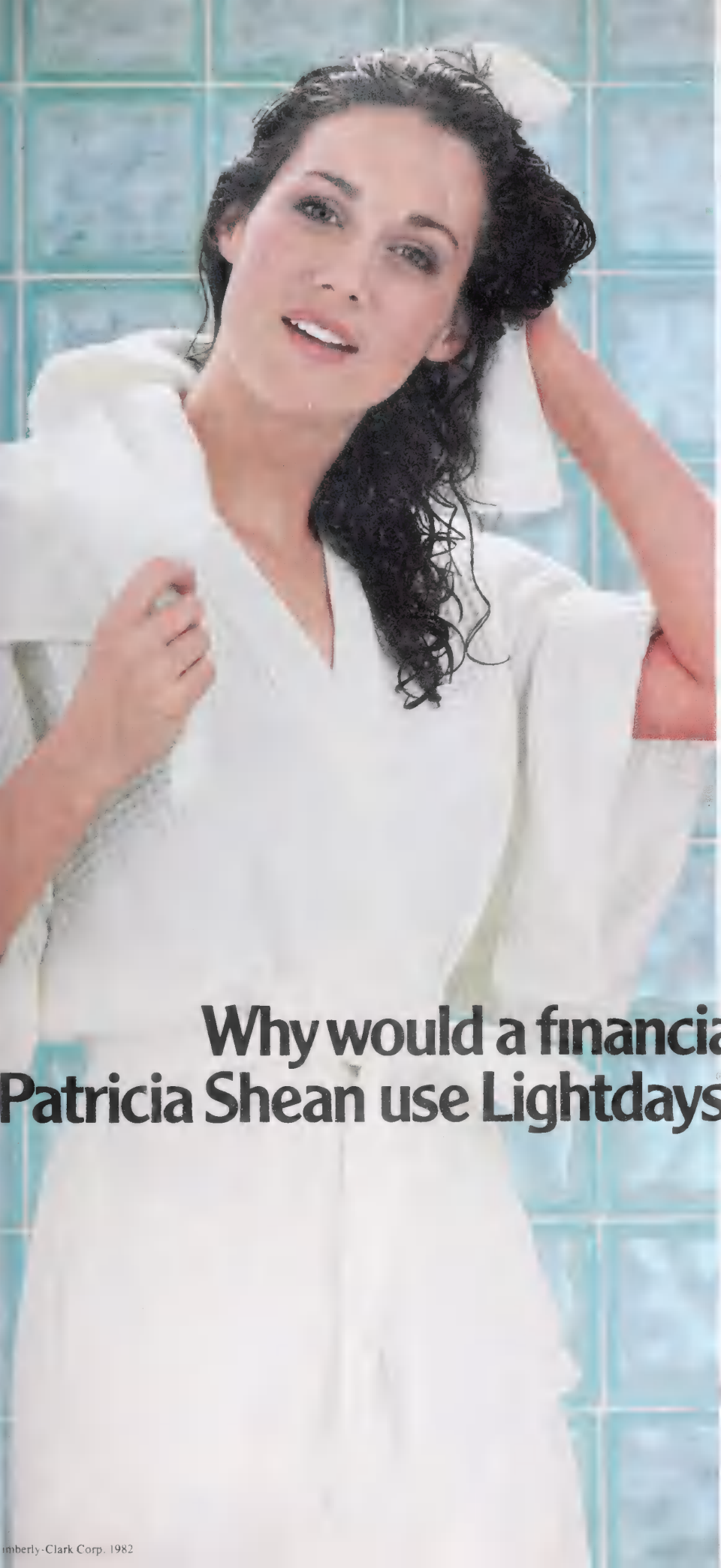
Coach House Antiques, 135 N. 26th St., Lincoln, NB 68503; (402)475-0429—

(Continued on page 40)



For every woman [illegible] two 16" doll. Musical Antique Doll reproductions with delicate bisque [illegible] "Melinda," 14" tall, $150. Right, "Jillian," 16" tall, $200. GOTTSCHALK'S, P.O. [illegible] Dept. 93318, Attn: Dept. 41. Major credit cards accepted. Handling and postage [illegible] sales tax. Outside local area call toll free 1-800-742-1854

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WHERE TO FIND IT

Continued from page 38

Brad Binning offers some exceptional, early country pieces, such as an early-18th-century miniature William and Mary hanging cupboard; country Chippendale-grained blanket chest. Hours are 10:30 A.M. to 5 P.M. Mon.-Sat.

Philip and Susan Harvey, U.S. Rt. 32, Tyner, NC 27980; (919)221-8426—Country pieces from North Carolina and Virginia include a Virginia pine blanket chest; North Carolina huntboard, blue paint. Shop open by chance or appointment. Telephone inquiries.

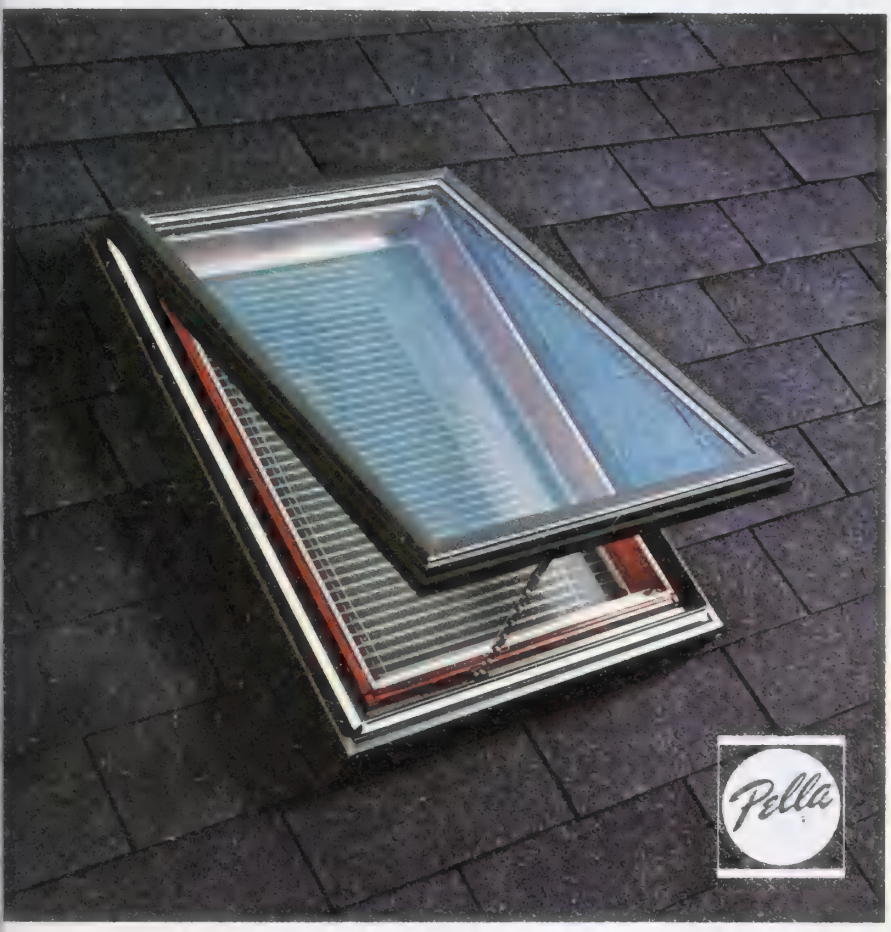
Deanne Levinson, 1935 Peachtree Rd. N.E., Atlanta, GA 30309; (404)355-0106—Eastern seaboard and southern country furniture of rare quality are shop's specialties, such as a New Hampshire pine chest, painted and grained, c. 1830; Georgia huntboard with original Spanish brown paint, c. 1800.

Lewis & Fortier Antiques, Maple Street, Rt. 127, Contoocook, NH 03229; (603)746-3078—Many unusual country pieces now in stock include Revolutionary field bed, original red paint; early New Hampshire stenciled dressing table, c. 1820. Shop is open seven days a week.

Magnificent Obsession, 31 S. 80th St., Boulder, CO 80303; (303)499-7009—James Brooks has an eclectic collection of country furniture, such as a 19th-century ship-carpenter's pine chest with lift top, four drawers; an early-19th-century Pennsylvania pine candle stand, splay legs; Rhode Island fanback Windsor chair, carved ears. By appointment.

Holly Meier, The Old Farm, Colbrook Rd., Norfolk, CT 06058; (203)542-5380—Mrs. Meier deals only in early country furniture and accessories of investment quality. Most pieces have original paint and all are left unaltered; many are decorated as well. She has painted cupboards, chests, chairs, benches, stands, shelves and blanket boxes. A call ahead is appreciated.■

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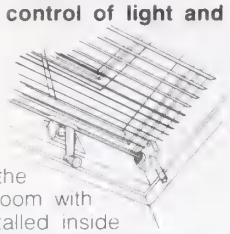
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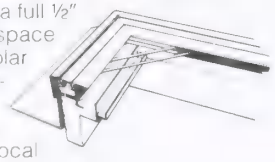
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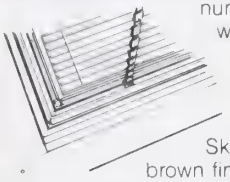


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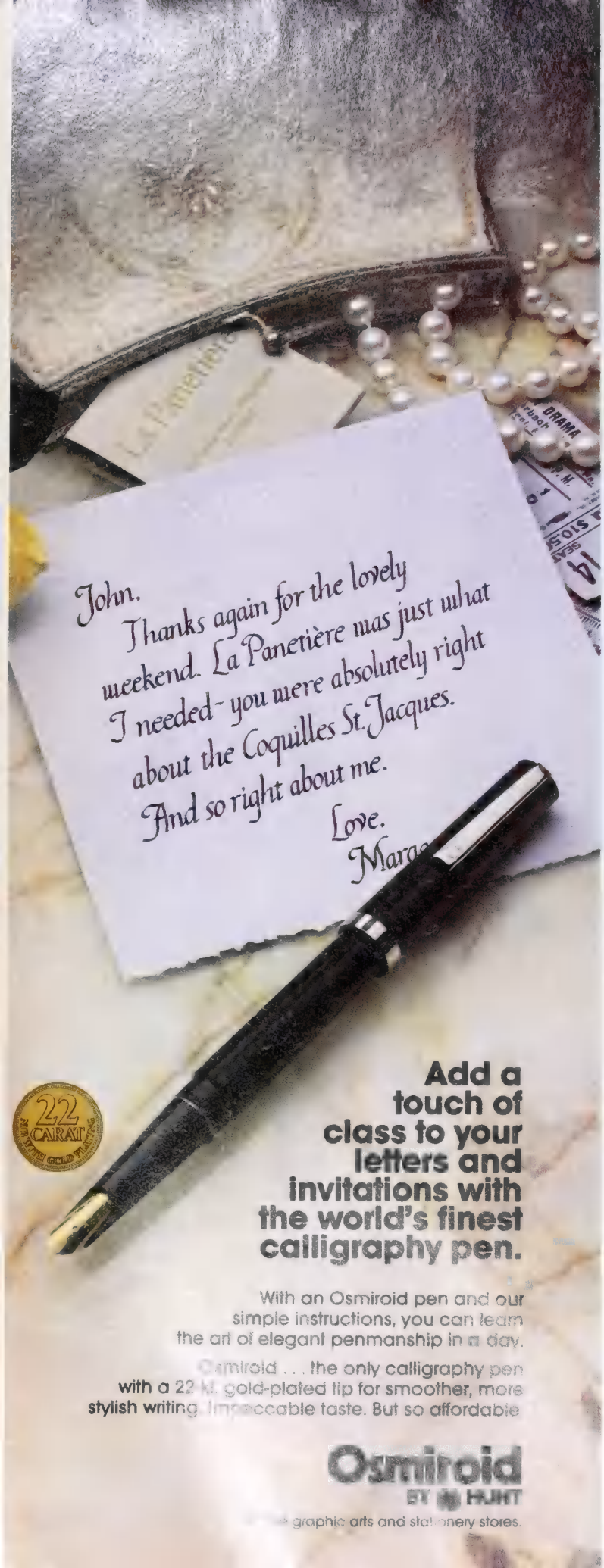
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Pella. The significant difference in windows and skylights.



Continued from page 30

shone Christmas red as it clung to the rocks at its root To reach the high, flat plains, Coyote Canyon an Antelope Flats, we climbed zigzag trails with loose roc slides. Our American-bred working quarter horses- with quick acceleration and brains—were raised i these hills. They have been taught a behavioral patter for the corral or for riding, but at night they becom wild again, relying on their instincts should they b chased by coyotes, mountain lions or a bear. They foun their own way around strange gold-red cones, geologi cally known as breccia, the remains of a massive mu

Valley's chef Michael Bennett is inspired by the food traditions of the region: a dish must look like what it is and taste of its fresh ingredients

flow. Above us was the sub-alpine terrain of aspe trees in groves and then beyond a turbulence of hig landscape—massive crags, steeples and battlemen where overnight pack trips travel to reach alpine meac ows carpeted with gentians, rare and fragile flower and the cool solitude of pine forests. Indeed, it is th country where the deer and the antelope play. Amer can elk, Big Horn sheep, Mule deer, Pronghorn ante lope, moose and beaver bear flourish in the Shoshon game preserve, an untouchable refuge for the wildlife o the Rockies. Astonishing vistas of massive valleys, eve 30 miles away, seemed so close.

Each evening there was special entertainment: ha rides for the children, square dancing to a profession caller, guitar music by the fireplace, journeys to Cod for the nighttime rodeo or a drink in Hotel Irma's Silve Saddle Room or at the long cherry-wood bar Quee Victoria gave to Buffalo Bill.

Which was Valley's best? Any one of these: wran gling the horses down from the range; sleeping in th utter silence of the wilderness at 10,000 feet. Drinkin the subtle flavor of camp-fire coffee; finishing the pa tern on my own leather belt. Watching my daughter face bloom as she thrived on the western way of lif the camaraderie that comes from sharing a rugged expe rience. I yearn to go back to Valley Ranch, where I ca find a remote spot where perhaps no one has ever bee before.

How to get there: Fly TWA to Denver and take a Frontie commuter flight to Cody, Wyoming. It's a 25-mile driv from Cody to Valley Ranch. High season from Ma through October. Write Valley Ranch, South Fork Sta Route, Cody, WY 82414 for rates, brochures and mo information.■

This is Minton. It says so on both sides.

The distinctive design on the face of a Minton bone china plate is as recognizable as the hallmark on the back. Our newest pattern "Consort," reflects an English tradition which began in 1793. For the complete Minton pattern brochure and historical booklet, send 50¢ to Minton, Dept. 619, 700 Cottontail Lane, Somerset, N. J. 08873. **Minton**

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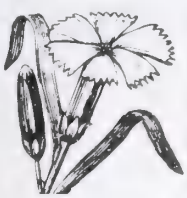
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JOE STANDART

THE SIMPLE PLEASURE OF OLD-FASHIONED PORCHES



Napping blissfully in a wicker swing, savoring fresh-picked blueberries for breakfast, gathering friends to taste the season's first watermelon, watching the sun go down across the lake, listening to the wind in the pines—these are just a few of the pleasures of porch living. In homage to both the pleasures and the porches, House Beautiful presents a portfolio of outdoor living rooms—wonderful places to recapture the magic of past summers and to discover the delights of the present one, places where the pace of life slows and the simplest activities often prove the most enjoyable. Imagine yourself on one of these porches. . . .►



AN ENCHANTED COTTAGE

Close enough to Nantucket Sound to feel the spray, this porch has been a haven for three generations

A porch overlooking Nantucket Sound is, for the owner of this house, one of the best places to enjoy the long, lovely days of summer. Having breakfast in the corner where the morning glories bloom, lunching with grandchildren when they come up from the beach, gathering for drinks in the late afternoon—these are only a few of the things that delight Mrs. Garfield Scott about her "lovely, old-fashioned porch" on Cape Cod, Mass. The house, with its three connecting porches, is "very primitive by local standards, but I love it," says Mrs. Scott, who has spent the last 27 summers here. Close enough to the sound to be swept by salt spray on windy days, the porches with their slender columns have been the joy of three generations. "When my grandchildren were little, they rode their tricycles all around. Now that they are older, they bring their friends. All the young people love it."

Editor BEVERLY McGUIRE



JOE STANDART



Above: The oldest part of Mrs. Scott's house is said to have been floated over from Martha's Vineyard on a raft. The Gothic windows are characteristic of the camp meeting[illegible] on the Vineyard. The middle section is s[illegible] back behind a blue spruce. The porches run a[illegible] all three sections.

FOR MORE DETAILS, SEE PRODUCT[illegible]



Above: "We always have cocktails here facing the water, where we feel we are on board ship." The sliding glass doors at the end are drenched with salt spray on windy days. Mrs. Scott had the doors installed when her first grandchild was little, to make a cozy place protected from the wind. The bench that fits into the back corner of this porch was probably built at the same time the porch was.

Left: The warmest corner, this is where Mrs. Scott has breakfast. Flowers planted around the water-facing porch can be seen from here. "I did not want to make a silk purse out of a sow's ear," she says, talking about the house, "but I did want it to be pretty, so I started planting flowers. The *Rosa rugosa* make a sea of fragrance in the summer." Rockers and wicker enhance the charm of the porches.►







osite: The front porch is furnished in a way that would make torian ladies coming to tea feel right at home. Like all ealing porches, this one is as completely and comfortably ipped as an outdoor living room. The Watermans by the porch for five months. The three exposures that mean reeze can be found in summer also mean that a warm spot be found in late spring and early autumn.

A GRAND QUEEN ANNE-VICTORIAN WRAPAROUND PORCH

A glorious glimpse of the romantic past

With its wonderful collection of lacy white wicker furniture exuberantly outfitted with pink-patterned cushions and pillows, this spacious porch does not seem far removed from the days in 1893 when it was new. Built in Connecticut as a summer place for a New York City family, the Queen Anne-style house was designed with a porch on three and a half sides to catch any breeze in the vicinity. Today's owners, Linda and Mike Waterman, and their three children still sit in whatever part of the porch is coolest. "We have dinner out there every night," says Mrs. Waterman, who is president of her own design firm, Linda Clark Sheppard, Inc. "Our children have parties, and so do we. Even with 150 people we never feel cramped." *Editor* KATHLEEN MAHONEY

Left top: The three-story house is attributed to Stanford White, but Mrs. Waterman is skeptical about that theory. "If he designed everything people say he did, he would still be drawing."

Left bottom: The curved corner with conical roof is a perfect place for the dining table. All fabrics on the porch are from Greeff.►



OLD-FASHIONED PORCHES

AN OPEN VERANDA IN THE TRANQUIL COUNTRYSIDE

Shady and serene, this is a sublime spot to savor the sweet, languid days of summer

Shaded by trees as old as the house, with long views down to a cool pond, this early-20th-century porch is the epitome of tranquility and serenity. Its owner, Betty Sherrill of McMillen, Inc., says: "I wanted to keep it simple—without patterns or chintzes to distract from the view. It's so peaceful in country surroundings to have greens and a little blue." Along the railing of the open portion, Mrs. Sherrill installed a banquette that runs twenty feet, from the end to the dining area. Wicker furniture nestles into a shingled corner. EDMUND JASON KONTOS

Above: The lovely old trees growing around the porch and on the lawn were planted by Elihu Ro when he built the Long Island house around 190 during the time he was Secretary of State. They shade the east-facing porch where the Sherrills li to have lunch for small groups.

Opposite: Mrs. Sherrill has proof that her porch is peaceful: "Sometimes my friends come when I'm not here and lie down on the swing to take a nap Most of the wicker came with the house.►

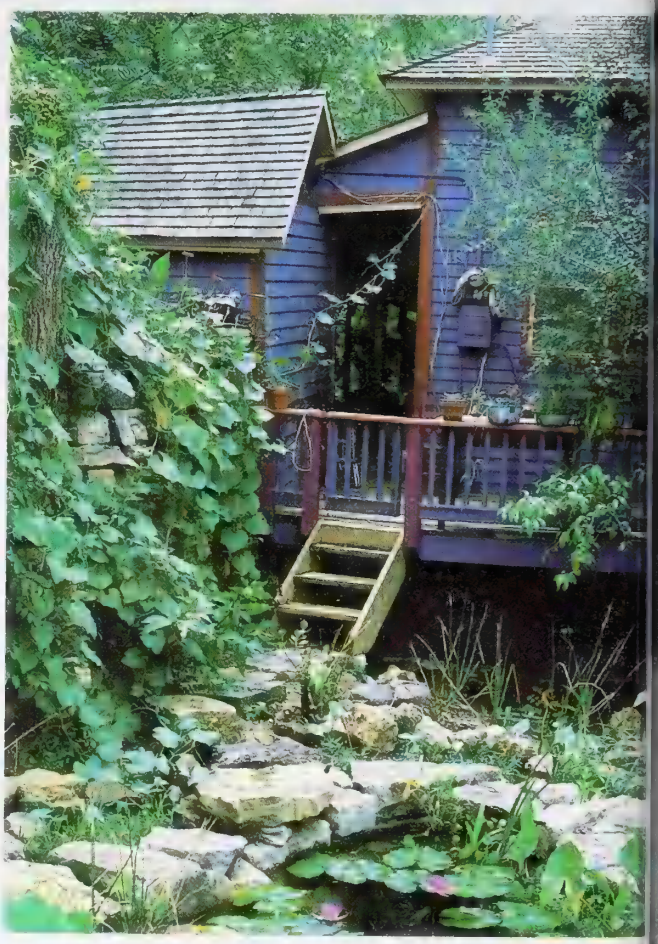




OLD-FASHIONED PORCHES

HOT-WEATHER RETREATS

Spaces where the breeze blows through foliage to filter sunlight and cool the air



Above: Sea breezes sweep across this porch, whose classic tropical style would suit many places: the Bahamas, Hawaii or even the southern United States. Its simple railing, posts, rocking chairs and straw matting are clean and refreshing. The dense foliage around it is necessary to filter the intense sunlight. Owner-designer: John Cottrell.

Right: In the southern United States even the most rustic, unpretentious houses have porches, which can, however, take on an exotic ambience as this one did with blue paint and purple trim. Luxuriant vines from the yard are being trained along a wire and will eventually shade the porch.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



Smooth, cool floors—painted or tile—for walking barefoot are one of the delicious delights of summer

In very hot countries and tropical climates, where staying cool is a major concern, porches, verandas and galleries serve two purposes: They offer sitting places where there is a chance of a breeze, and they shield rooms from the fiercest rays of the sun. They are diverse architecturally (think of the raised verandas of the deep South and the tiled patios of Mexico), but some classic designs are found in many parts of the world. On these pages we show four examples of hot-climate porches.

Above: The influence of southern European countries where tile floors are favored for hot-weather sitting spots is evident in this Pasadena veranda. Furniture of golden birch, bent into shape while still fresh and pliable, is designer Walter Hubert's version of a traditional form.

Left: A decorating scheme of mostly white is guaranteed to beat the heat. Here, rattan chairs painted white, a white eyelet table skirt, flowers and china make a corner of a gray-painted porch an irresistible place to lunch. Owner-designer: Eleanore Kennedy.■



ELYSE LEWIN

COLOR MAGIC

THE NEW SOFT PASTELS

WASH A HOUSE IN FRESH-AIR COLOR



If color could be described as casual, this house would embody the word. Malibu's coast is lined with houses built cheek-by-jowl to one another so it is often left to the skills of the architect and interior designer to create a world apart. The Bauhaus-inspired weekend house here succeeds in being just that because nature was made the focal point: The architect opened the ocean side of the house with decks and balconies to get the best views, and the designer used paint and fabric in soft pastels that pick up and play with the colored reflections of the water. By using a single color at a time, designer Noel Jeffrey created a feeling of movement through the house: Peach in the living room area flows into sand beige in the dining room, and the palest blue in the breakfast nook opens on to a light-filled terrace with a greenhouse-like roof. The rose, violet and peach hues continually change within the house as the sun shifts light and shadow in the course of a day.►

Above: A narrow [illegible] leads from the house down to the water's edge. Nature and her colors—gray rock, blue sky, billowing white clouds—provide the backdrop for architect Ron Goldm[illegible] design for a dazzling beach house. *Right:* Natural sisal matting, polished surfaces a[illegible] easy-to-care-for cotton upholstery all add to the feeling of American beach-hou[illegible]style. Throughout, Mr. Jeffrey used Waverly's new Aerobics collection of cotton f[illegible] whose high-energy pastels work wonderfully together.


HOUSE
BEAUTIFUL

A round lacquer-topped table provides dining space for six. Each barrel-shaped dining chair is covered down to its base with colorful crayon-striped Sliding pattern from Waverly's Aerobics group of cotton fabrics. The blocks on the fabric play up Mr. Jeffrey's actual blocks of color—walls, staircase. Table from Gampel-Stoll; chairs, Thayer Coggin.

THE NEW SOFT PASTELS

COLOR IN QUANTITY ADDS DEFINITION TO THE SPARE ARCHITECTURE OF THE INTERIOR

The elements common to beach living are somewhat the same all over the world: cool, shady interiors, natural materials underfoot, breezeways, porches, shaded decks, see-through screens that filter the sun's glare. All these are here with an extra fillip: *a color sense that is strictly of the '80s.* "This pastel palette is very American," says Noel Jeffrey. "This isn't the look you find in the South of France, the Bahamas or even in Mexico. These colors have much more punch; there's nothing faded or bleached about them. And the patterns are so subtle that they blend with one another effortlessly. Whereas one person might have used these clear pastels with a lot of white, I decided to anchor these airy colors by bringing more pastels into the house."



Beside a window ledge, a deep-quilted pad and lots of pillows make up a simple chaise. Two new rustic urns look as if they've been tossed up on the beach to be rescued and savored.

rounded by the palest blue walls and painted beamed ceiling, the breakfast nook nestles snug in a corner of the house's larger ng area. The banquette is upholstered with Jumping pattern cotton, while the chairs are a soft, solid blue. Big, lidded straw kets hold napkins and place mats. Straw is a natural choice for accessories that play up the sunny pastels.



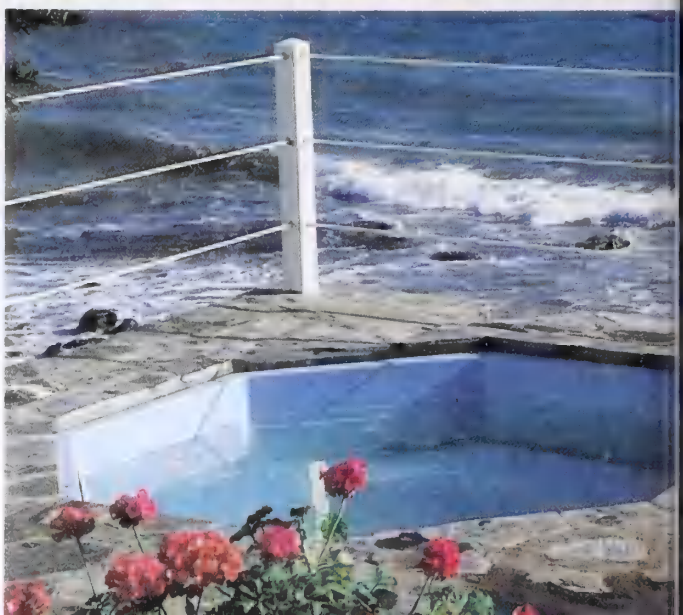
Right: Aerobics is the name of this lively new group of cotton upholstery fabrics from Waverly. Their high-energy message carries through in patterns like Jumping, Dashing and Sliding—to name just a few. Eight swatches point out the collection's fresh-air range that adds isual zest. Each fabric is treated with Scotchgard by 3M to preserve its "fitness" for living the carefree style of summer.

THE BEDROOM HAS ALL THE FEELING OF A STATEROOM ABOARD A GREAT LINER: OCEAN VIEWS, SALT AIR, EVEN A SHIP'S RAILING AROUND THE BALCONY

Pale pink and lavender in matte shell tones wrap the upstairs bedroom in tranquil color. Generous windows and a door let in the view, the fresh salt air and the splendor of the Pacific sunsets. To take advantage of all the ocean's moods, the furniture is arranged on a bias—the head of the bed faces the windows, as does one of a pair of deep-sink cotton-upholstered chairs. Also characteristic of summer houses, the room contains only what's needed for comfort. True to the Jeffrey style, the walls are bare so that nothing detracts from the color beyond the windows. Around the second-floor balcony, architect Ron Goldman added railing that resembles the detailing of the great ocean liners of the '20s and '30s—this bedroom could very well be part of a stateroom on a top deck of one of those great ships for the view and privacy it affords. More color strength: vases of flowers whose colors are the deeper values of those of the rooms in which they find themselves. "We tried to simplify the details of living," says Mr. Jeffrey. "Less is more really makes beach-house living the pleasure we all dream of. Funny enough, while some people would feel deprived of their clutter, I think we've made up for that feeling by using an abstract—color—to fill the imagination." The result is a spacious, airy house that defies the neighborhood's crowded, cramped reality. A feeling of splendid isolation prevails. ■

Editor KATHLEEN MAHONEY





Top: An upholstered bed is positioned to take advantage of evening light. Its quilted coverlet atop a snug upholstered base is made with Waverly's Jumping pattern from the Aerobics group of cotton fabrics. Bed from the Plaza Bed Collection by Eclipse; chairs by Selig; chair and bed-pillow fabrics of Glosheen chintz by Waverly. Outdoor furniture on the balcony from Harrison Van Horn, Los Angeles; Etruscan amphora, circa sixth century, from Didier Aaron Ltd. *Bottom:* Outside the bedroom, a traverti[illegible] hot tub is built in to the deck overlooking the surf.





A minimum of furnishings
designed to yield
a maximum comfort expresses
the "less is more" philosophy
of easy summer living—
the '80s look: pastels with
punch where white used to reign



CELEBRATING SOUTHWEST STYLE

A NEW DESERT HOUSE WITH A RICH ARCHITECTURAL PAST



The Southwest style means Santa Fe for many because it was the first important settlement in the Southwest. But for architect Adolf deRoy Mark, it is just one of the many Southwest influences that converge in his house in Carefree, Arizona. A native Philadelphian, Mr. Mark describes the architectural style he works in as Contemporary Romanticism, one that looks back to timeless design solutions and adapts them for today's living. When he began designing this house for his family, he approached the desert as the way the Moors, and later the Spanish, whom they influenced, did. "The Moors accepted the premise that the desert could not be tamed, and I agree. Unlike many of the new houses being constructed in the desert with front yards, mine lets the desert come right to the entry gate. It is here the house begins." Once past the gate and into the courtyards with their splashing fountains and profusion of exotic sweet-smelling flowers, one immediately understands that Mr. Mark has created a controllable oasis. "Remember Don Quixote when you think of the desert: 'It is all powerful and cannot be conquered. You must work with it.' "►

Top: A Spanish Colonial-style entry gate is the first clue to the eclectic character of the house. Architect Mark not only takes ideas from different architectural styles, but also incorporates pieces of other buildings into his own: The ironwork and old bell in the tower were found in his travels. *Opposite:* Landscaping in the desert means courtyards to Mr. Mark. Paving is in a fan shape. *Above:* Across the courtyard are the actual front doors to the house. These are huge, carved wooden church doors purchased in Pátzcuaro, Mexico. About 15 feet tall, they have bas relief carvings of St. George and the Dragon, the Visitation and other biblical scenes.





Mr. Mark acknowledges a debt to Santa Fe designer-architect Alexander Girard (see page 66): The fireplace niches, filled with primitive, mainly Mexican art and artifacts, are descended from Mr. Girard's method of displaying artwork. The roof is a series of suspended rafters, known in the Southwest as *vigas* and *latillas*. Mexican rocker is of primavera wood.

WALLS WERE CAREFULLY DYED TO APPROXIMATE THE PINKISH-BEIGE TONES OF THE DESERTSCAPE

Organically conceived, the five-level house seems to grow out of the desert. Irregularly shaped rooms, worked in cinder block stuccoed to resemble adobe, both close and open to the sun. The living room is in the shape of a volute, a spiraling circle that gradually becomes larger. Mr. Mark has designed the house so that one never has to draw heavy draperies, a common custom in the Southwest. During the day, long slits of glass covered by shutters and skylights in the conical roof let in the glow of the sun without a harsh glare. At night stars twinkle in the skylights, a crackling fire takes the chill off the cool desert night, and one can sit in a special reading niche in the fireplace wall or put one's feet up on the trunk of a Palo Verde tree.

A RICH ARCHITECTURAL PAST



An elaborately set dinner table takes on the warm hues of dried flowers and breads baked into the shapes of birds. Carol Steele, caterer and owner of a fine-food shop in Scottsdale, designed the table setting with a mix of Italian plates and Mexican cottons. The chairs are Italian, designed by Tobia Scarpa; the table, designed by Mr. Mark, was made in Mexico.

SANTA FE WAS THE SOURCE OF INSPIRATION FOR AN EYE-CATCHING CHANDELIER WITH ROWS OF CANDLES AND DRIED DESERT FLOWERS

Cave-like because it is five feet below grade, the dining room/kitchen nonetheless gives the feeling of being bright and airy due to careful manipulation of space and light. Always aware of the effect of the desert's harsh glare, Mr. Mark is adept in letting in sunlight. This room also acts as a family space for Korrin, 13; Calleen, 4; and Courtney, 1, who often play or read while their mother prepares dinner. If the night is chilly, this room is especially warm because the Mexican tiles that act as a heat sink during the day radiate their warmth at night. A small beehive fireplace can add more warmth when necessary. The room opens on two sides to a lush rear courtyard, so the entire area can be opened up and become one space for large parties.►

The harsh desert sun was a new problem for the architect, who had worked mostly in the Philadelphia area. "The problem in Philadelphia is getting as much sunlight as possible into a space, while here the objective is to keep it out." The balcony, whose posts were piano legs, shades the window most of the day. Sheets and comforter, Martex; pillows, Dakotah.



Balconies such a[illegible]ere common in early Arizona ho[illegible]where they were known as sleeping [illegible]es. Those using them often wrappe[illegible]selves in wet sheets to keep cool.

A COOL HIDEAWAY FOR THE PARENTS

The carved wooden grillwork of the balcony off the master suite gives the entire room a decidedly Moorish flavor. The glow of the late afternoon sun as it comes west before dropping over the Señora Desert floods the space with rays that filter through the grill, creating a dappled pattern over the floor. The room takes on a warm glow heightened by the pastel tones of the pillows and antique kilim.

Yet Mr. Mark is a self-proclaimed eclectic, and his influences come from a variety of sources: The beehive fireplace in the corner is a familiar part of traditional Southwest pueblo architecture and extremely reminiscent of the ones used by the American Indians to bake bread; a Mexican touch enters via the 19th-century settee found by the architect in his travels; and this second floor is reached by an early industrial staircase from a Philadelphia bank, an embellishment that Mr. Mark brought to Carefree as just one of the bits and pieces that serve as reminders of his former home.

The master bedroom runs the length of the house and contains a small sitting area. Because windows are located at either end of the long, narrow room (those over the bed, at the south end, are larger), breezes are pulled through the room in what is known as the Venturi effect—proving that much of the beauty of this house is the energy alternatives it offers even in the desert. Of course, on brutally hot days, the family opts for air conditioning.

A mini-version of a small Mexican *cantina,* daughter Calleen's playhouse is accurate in its details down to the white-washed border around the window, and the roof and window trim of Saguaro cacti skeletons. Like her parents' house, Calleen's playhouse, a fantasy trip for her and her friends, is stucco over concrete block. A profusion of plants surrounds the playhouse.

A CHILD-SIZED MEXICAN CASA

At the rear of the house is a patio twice as large as that at the entry. It was built into the ground eight feet lower than the front of the house to be cool. Used for entertaining, it is primarily thought of as the evening patio, yet it is also a pleasant spot to have breakfast while sitting at a bright yellow and white umbrella-topped table. A fountain, resonating with the sound of running water, is especially refreshing in the desert and, with its Renaissance-inspired lion that once stood in Philadelphia's old John Bartram hotel, looks stately and grand among the Saguaro cacti.

But the star of the courtyard is daughter Calleen's *casa cantina (above, right),* a tiny playhouse modeled after the houses and general stores one sees all over Mexico. The small house, like the grown-ups', evolved over some time. One winter when the house was under construction, the Marks built a sandbox to keep Calleen occupied. As her parents' house grew, so her sandbox grew into the fully furnished version it is today.

In the summer, the family usually returns to its house in Society Hill in Philadelphia, but so enchanted have they all become with the desert that they are considering living in Carefree full time.■

—SUSAN GRANT LEWIN

FOR MORE DETAILS, SEE PRODUCT INFORMATION



The perfect spot for Calleen to invite friends, and soon baby sister Courtney, to tea, the house is completely furnished with steamed and bent plywood small-scale furniture purchased in Mexico. Rugs, curtains and china are also Mexican.







CHRIS MEAD

Above right: The focal point of the living room is a North African brass coffee table topped with Mr. Girard's brass collection. The leather chair is a gift from its designer, Charles Eames; above its ottoman *(right)*, a carved New Guinea bird sits in a "window" that's actually a mirror. *Left bottom:* Looking toward the other end of the living room — a cast-iron house that once topped an American lamppost, an African wood bed with self-pillow and a Mexican crucifix cabinet on a wall sconce. *Left top:* On the shelf are American Indian ceramic figures, an Iranian crouching lion and, to its right, two long pods from a Senegal tree.



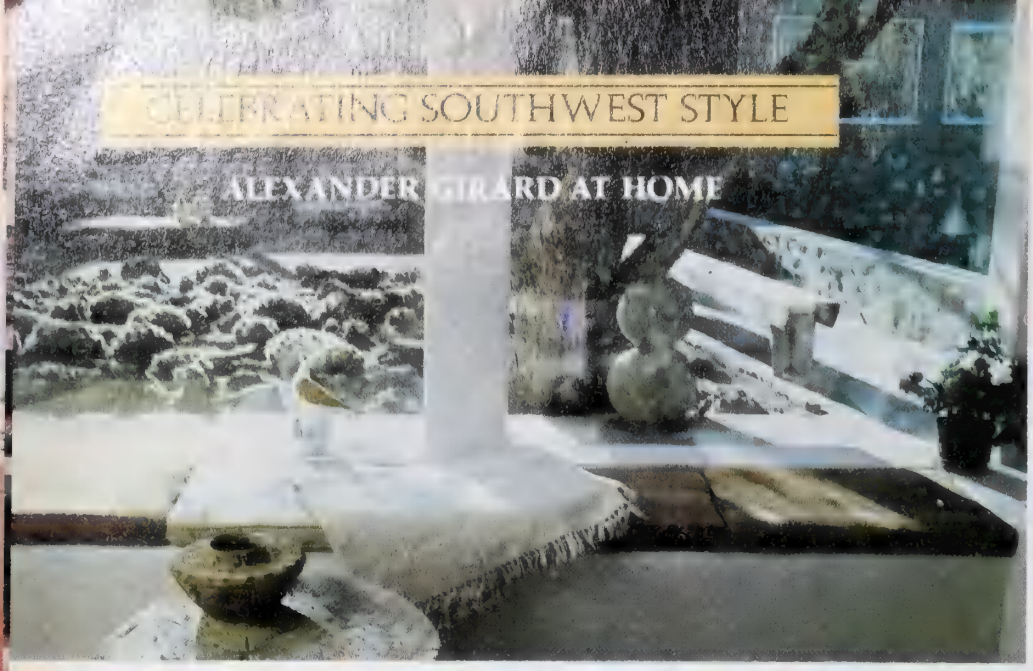
CELEBRATING SOUTHWEST STYLE

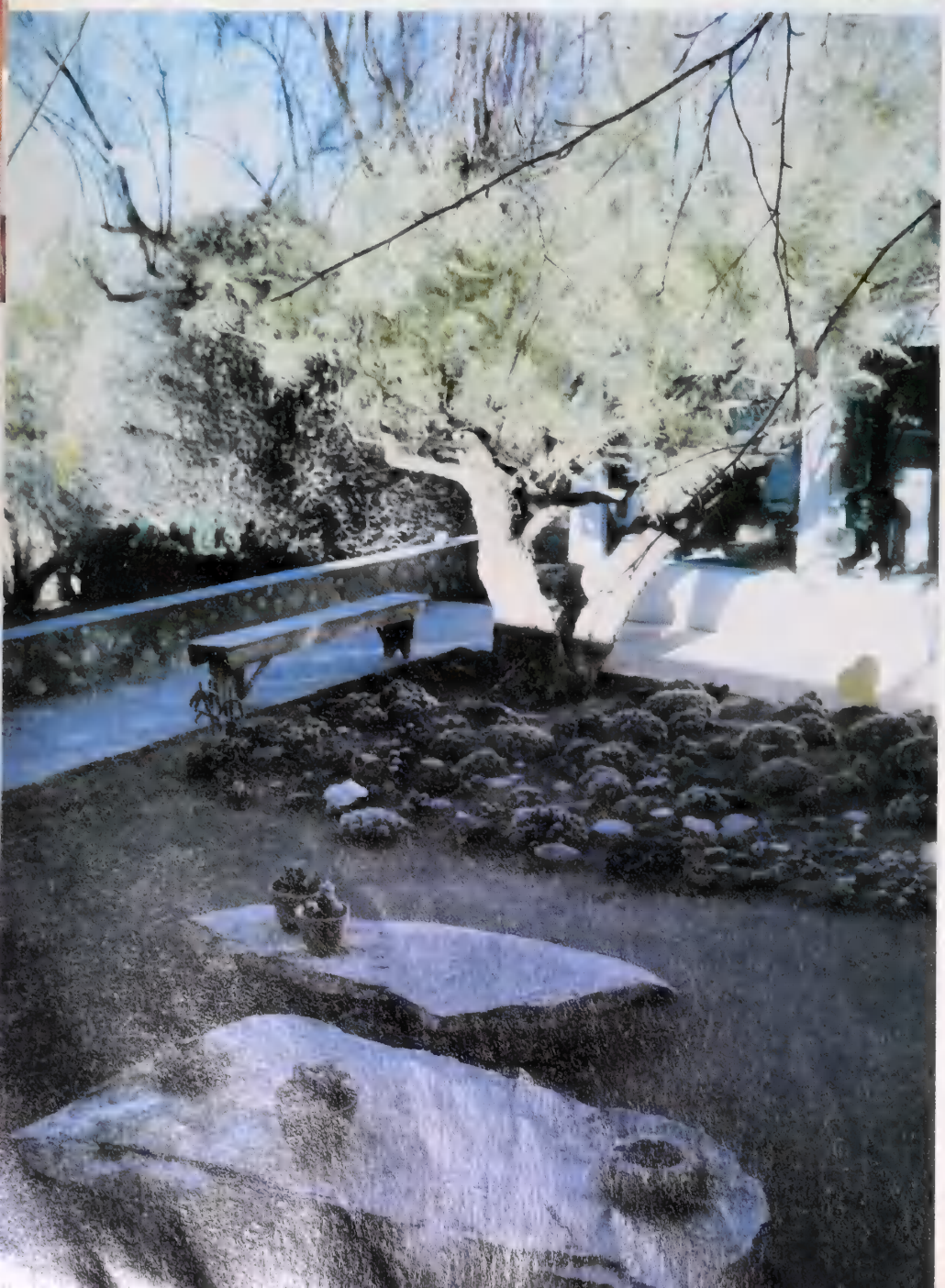
ALEXANDER GIRARD AT HOME

Alexander Girard at 75 has much to look back on—and much to look forward to. A design contemporary of Charles Eames and Eero Saarinen, he has been at the forefront of modern design for 40 years. And now his newest, most personal project is about to be unveiled: the Alexander Girard wing of the Museum of New Mexico, a $1.5 million addition built to house the treasures from Mr. Girard's private collection of international folk art. Assembled during his design travels long before folk crafts were considered art, it is one of the largest in the world. The new museum wing will be unique in that it will be filled with village vignettes, toys and whimsy, all staged with the flair so evident in the Girards' 19th-century adobe house, shown here. What makes the contemporary simplicity of these rooms so special is the brilliant flashes of humor: What looks like a wood-framed door *(above)* is actually a mirror, creating the feeling of endless space and giving the illusion that the carved figure of a Mexican girl is chatting with a friend; behind the sofa is a plaster-covered storage cabinet with doors covered in decorative brass "buttons"; and the tower upon which a Buddhist angel dances *(left bottom)* houses the family television set.►

CELEBRATING SOUTHWEST STYLE

ALEXANDER GIRARD AT HOME







Above right: At the far end of the hallway a magenta door gets a brilliant look with tacked-on brass squares from India. The tall tree-trunk chair with a heart cutout is from the midwestern United States; the chair against the wall is from Africa. The ceramic woman was made for the Girards by a Mexican potter. *Left top and bottom:* The tree-trunk table in another hallway was found in New Mexico. "We decided we couldn't live without it," says Mr. Girard, who used more found objects—jagged pieces of stone—to create tables in the cactus garden.



EVERYWHERE THERE'S A VIEW OF THE GARDEN, AN EYE-CATCHING BIT OF FOLK ART

Part of the beauty of Southwest houses is the mixture of sunny places to sit, cool garden areas and the serene sense of meditative space. In the hallway above, Alexander Girard has combined all three elements. Formerly an open front porch, it is now enclosed with big windows and a planter/seating area to create an extra, private living space. The added plus: With a new room to extend the house, Mr. Girard was able to open up the thick adobe front wall, giving the interior light and air without exposing it directly to the sun. Beyond the hallway is a cool cactus garden *(left, top and bottom)* dominated by an ancient pear tree "that gives off three or four scraggly pears a year." The Girards have watched the pear tree grow and their Santa Fe house change under many remodelings—but after living here nearly 30 years, it is, at last, as they'd like. Today the objects remain in place as Mr. Girard's penchant for collecting has turned to a penchant for creating museum spaces for his treasures. What unites the more than 100,000 objects he's gathered from the far corners of the world? Not what's old or what's rare, but Mr. Girard's remarkable eye for the unique and wonderful ways in which man expresses his urge to create.►

CELEBRATING SOUTHWEST STYLE

ALEXANDER GIRARD AT HOME

The collector and his collections: Alexander Girard in the new wing of the Museum of New Mexico in Santa Fe, scheduled to
this fall. The American miniature houses and buildings shown here will be arranged into landscaped village scenes, complete

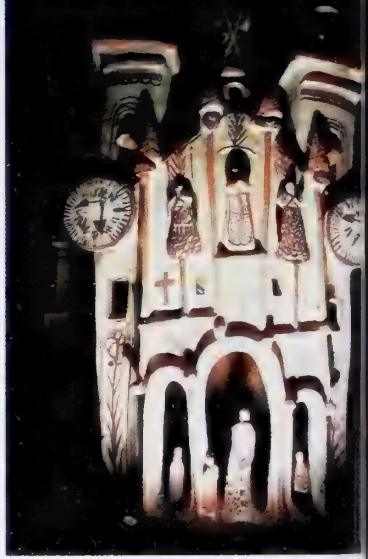
A PREVIEW GLIMPSE OF THE NEW ALEXA



This reflective Christ with a thorny crown is a carved, painted figure from Poland.



What's most remarkable about this ceramic Last Supper scene from Portugal is that the table is fully set, right down to poured glasses of wine, knives, forks and a tablecloth.



An original interpretation of a re
church in Peru, this ceramic scul
has clocks that keep different tir

CHRIS MEAD

men and townspeople. The boxes on which the houses sit were once used to store Mr. Girard's collections; now he finds them ıl for experimenting with the size and height of the display areas he's in the process of creating.

RD WING OF THE MUSEUM OF NEW MEXICO



china dolls are carved to
dian children about the
messengers to the gods.



This meat vendor is part of an elaborate nativity scene from Naples, which traditionally includes not just the Christmas story, but the entire life of an Italian village.

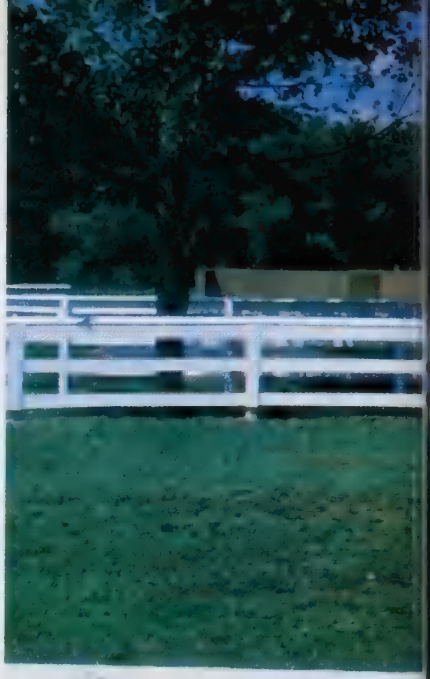


Pinocchio was a
childhood toy of Mr. Girard's. ■
Editor MARY EMMERLING

THE ADOBE TRADITION INSPIRES A CONTEMPORARY RANCH

The elusive fantasy of the Southwest—both its architectural and decorative style and its lifestyle—has been successfully captured in this two-acre compound just seven minutes from downtown Albuquerque. With fierce determination, Dr. William Chesnut III spent two years searching for a property that would embody his dream—a small ranch in typical Pueblo-style architecture where he could spend his free time breeding and training horses. Although built in the 1950s, and in need of extensive remodeling when purchased, the house had many characteristics of Southwest buildings, such as a flat roof with parapets above, indented portals with carved pine posts and beams, earth-color stucco finish and the soft curving corners associated with adobe (although this house is not adobe). Dr. Chesnut and his wife, Jo (who now have a daughter), called upon architect Robert Peters to assist them with both the remodeling and the site plan. To unify the house with the new riding ring and bridle path, architect Peters extended the house by adding curved walls on both sides to enclose small private gardens. The enlarged house thus becomes more of a presence in the serene landscape of Albuquerque's lush North Valley, close to the banks of the Rio Grande.►







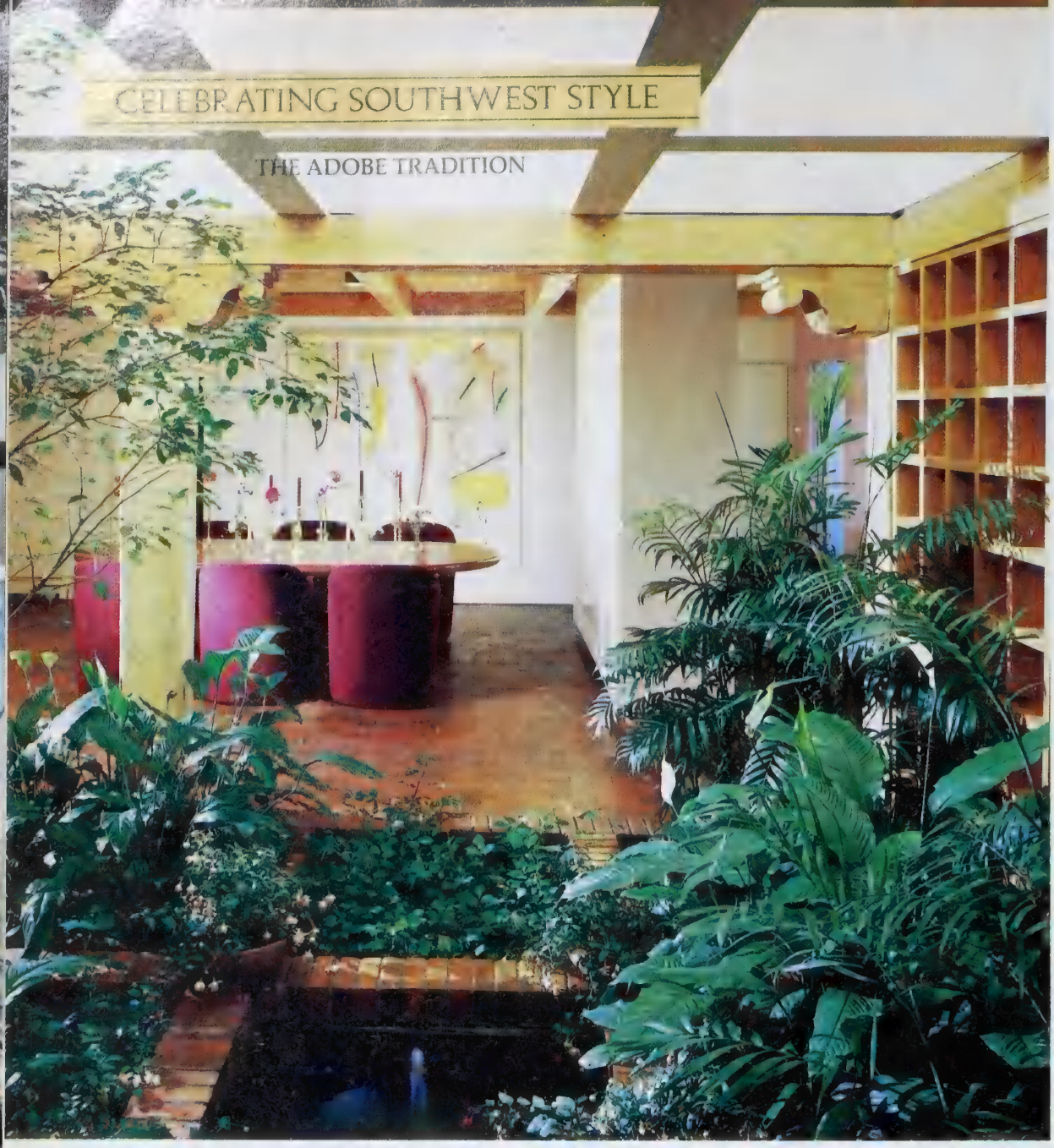


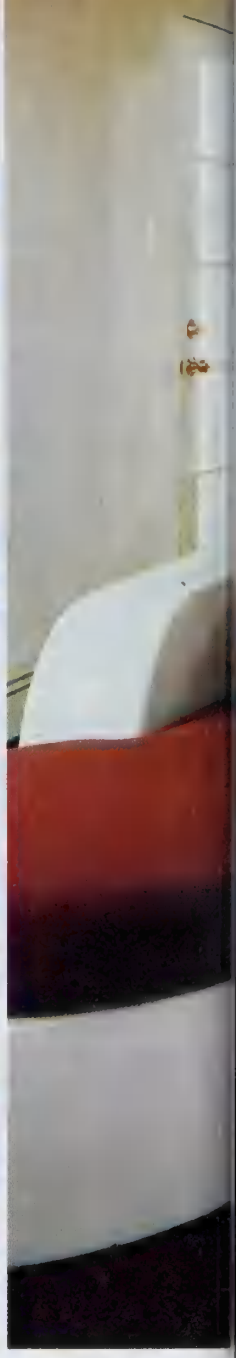
© PETER AARON/ESTO

Above: An inset whitewashed portal, with an adobe band at the base and raw pine columns and carved corbels, is typical of Southwest architecture. The strings of *chiles ristras* were the inspiration for the door color. The simple, monolithic pine bench in front of the fence is a homage to the Mexican architect Luis Barragan, whom Mr. Peters acknowledges as an important influence. *Right top:* The property as it is now—complete with a grazing pasture and track with renovated barn and new stables, and a bridle path leading to a riding ring bordered by white fences—is reminiscent of Dr. Chesnut's native Kentucky, where he was a riding instructor. *Right bottom:* Mexican furniture and accessories make the rear portal a welcome place to enjoy the verdant, serene landscape.









FOR MORE DETAILS, SEE PRODUCT INFORMATION



Above left: The palette of the Southwest—rusty red-oranges to soft peaches and pinks and lavenders contrasting with the rich tones of the earth—makes the interior sing. These colors are apparent in the art collection Mr. Peters helped assemble for the Chesnuts, including the large canvas by Richard Hogan behind the dining table. *Above right:* Splashed on a large L-shaped *banco,* which sits as a secondary piece of architecture in the primary space, is a rich red-orange fabric by Gretchen Bellinger, a former associate of Mr. Peters. The different surface textures of wools, cottons and velvets—flat, nubby fabrics, smooth ones and quilted ones—are subtly mixed throughout the house. *Left.* The serene mood of the house becomes clear in every space—even a simple hall leading to the master suite. Wood tables designed by Mr. Peters here and elsewhere are stained a shade of the fabric to provide contrast to the abundance of pine used in the house's structure.



BOLD SPACES, A STRONG SOUTHWEST PALETTE

Colors of the Southwest enrich what architect Peters describes as a formerly non-descript interior. To Mr. Peters, known for his elegant and imaginative style, creating a new interior architecture was key. This he did with color—paint and textured fabrics used as architectural materials. It so meant emphasizing whatever good points the original space had, such as lots of raw-pine trim and brick floors, both of which he had sandblasted. Also important was the addition of a rhythmic pattern that organizes and embellishes the once-bland interior. This was done with grids, bringing to mind the architecture of Luis Barragan; they are used for bookcases, wine rack over a dining buffet, lattice screens at the short ends of the central atrium and as a daylight-softening baffle over the atrium. Even the planting of the atrium—a garden and fountain typical of early Southwest haciendas—is in a grid. Strengthening the architectural sense of the open interior is the use of one major furniture grouping in each area that floats like an island of color; for theatrical effect, each is lit from above by lights concealed in each of the newly added skylights. (These lights also prevent the skylights from looking like black holes at night.) In contrast to the rural ranch outside, Mr. Peters has created a sophisticated, almost citylike space inside.■ —SUSAN TRANT LEWIN

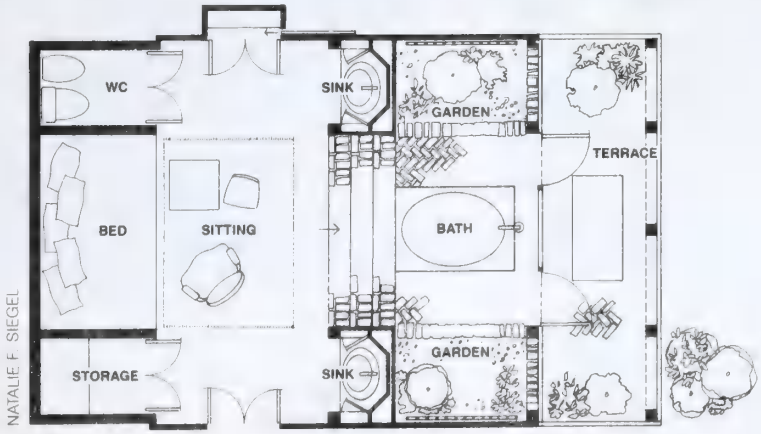




Above: In the glass-walled bathing pavilion, rough-textured bricks form an intriguing contrast to the sleek smoothness of the oversized oval tub. Note lighting under steps. All fixtures, from Kohler, are in new French Vanilla with brass fittings.

THE PLEASURE BATH

Relaxing in a tub where sunlight streams in; curling up for a nap in a lushly upholstered and curtained alcove; putting on make up at a table laden with antique boxes and bottles; tending plants in little skylit gardens—these are just some of the ways you can indulge yourself when a bathroom is incorporated into a sitting room. Inspired by the South of France, the designers used a Provençal print and floral border to upholster walls, curtain alcove, cover pillows. Brick floor and French billiard lamps further the ambience. Designers: Stanley Hura, Chuck Giordano, Charles Kaminskas.■ *Editor* JASON KONTOS

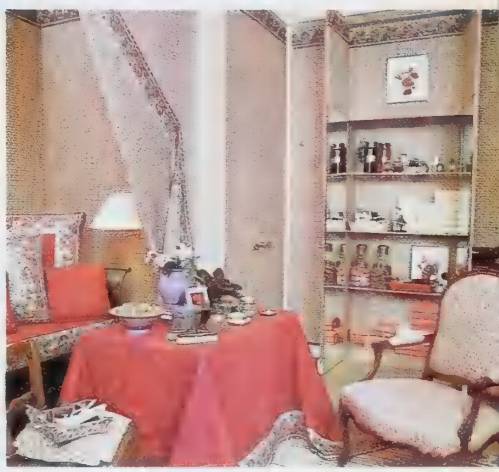


NATALIE F. SIEGEL

FOR MORE DETAILS, SEE PRODUCT INFORMATION



Above: Potpourri and flowers scent the room. All fabrics are from Souleiado at Pierre Deux.



Above: One of many luxuries: Cupboard interior is upholstered, bordered and mirrored.



Above: Toilet and bidet in separate compartment. *Below:* Sinks *(see plan)* are set into mirrored niches.



BOURGEOIS BY DESIGN

A Parisian antiques dealer re-creates the romantic aura of 19th-century French style



Above: The stone facade of Mme. Petit's turn-of-the-century Parisian house.

As anyone who has had the privilege of doing so can tell you, living in a house in the city is a special experience. But nowadays in many cities and suburbs, one-family houses are rare. Only a few examples of Paris' grand *hôtels particuliers* built by the rich nobility in the 18th century and the large private houses of the wealthy bourgeoisie in the late 19th and early 20th centuries have survived.



Above: A specialist's assemblage of sea and boxes covers a small skirted table.

Monique Petit's suburban-Paris house is unabashedly romantic. Built in 1905, it has survived intact but was neglected. Now it has been renovated by Mme. Petit, whose antiques shop is called La Pastorale. With the help of her daughter, and her son and son-in-law, both Beaux Arts architects, Mme. Petit has re-created the original feeling of



Above: A sinuous iron window grille.

Old-World charm in the turn-of-the-century house. Every room was meticulously furnished with antiques from the late 19th and early 20th centuries, but the interior is not in the least stuffy; rather, by introducing some modern pieces, she has avoided a museum atmosphere and created a comfortable homey environment.►



Above: The living room features a fireplace edged in green antique tiles. A modern Italian leather sofa has been introduced among the pieces of antique furniture. Covered with a piece of white scalloped fabric that acts as an antimacassar, it is an example of an unselfconscious decorating style. *Right:* The living room opens on to a magical grotto, a kind of winter garden that was often found in French houses of the era. Filled with plants and Victorian wicker furniture, it is one of the house's most Proustian environments.

From FRENCH STYLE by [illegible] SLESIN and STAFFORD CLIFF, photographs by JACQUES DIRAND, to be published in July 1982 by Clarkson N. Potter, Inc.
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The painted ceiling and the moldings in the graciously proportioned dining room were especially well preserved. The room has been furnished with a round dining table, unmatched antique chairs and a pine armoire. A glass lighting globe hangs from the center of the ceiling. The original parquet floors are kept bare. ►





In considering French bedrooms one can't help but recall the ceremonies that surrounded the awakening and retiring of Louis XIV, the Roi Soleil. It was a high honor then for courtiers to be invited to the levée, or the *coucher*, of the king. The *chambre à coucher* could also be the boudoir, the woman's sanctum, which, translated literally, was the place "to sulk."

Bedrooms were not only for sleeping, but places to retreat, dine, think and generally prepare oneself to face the outside world. Many French writers and artists have favored that room over all others. In the early 1900s, Marcel Proust was known to receive visitors while in bed; Colette wrote surrounded by cats in her bed overlooking the garden of Paris' Palais Royale.

In poorer homes entire famili slept in the same room. In man country homes, a canopy bed, in th main living space, gave the only pr vacy and warmth. Above, a painte and lacquered bed from the 1880 with a lace-edged pillow and hanc embroidered bedcover, and an ar tique piano furnish one of the chi dren's bedrooms in Monique Petit suburban-Paris home.►







BEDROOMS WERE NOT ONLY FOR SLEEPING, BUT PLACES TO RETREAT, DINE, THINK...



This page, top left: Mme. Petit's bedroom has a comfortable lived-in look. An antique chaise sits by the fireplace. *Top right:* A flower-bedecked faience sink set on brass legs adds to the feminine Old-World quality. *Bottom:* A window with painted-glass panes opens on to the bathroom, a room that has been carefully accessorized—and includes a set of ivory-handled *toilette* articles grouped on a small table.



AGE AND AUTHENTICITY YIELD THEIR OWN SPECIAL CHARM

Americans, aware of the French concern for gourmet food, often tend to be surprised by the simplicity of most French kitchens and charmed by the age and authenticity of century-old furniture and fixtures. Above and near right are pieces of antique china, well-worn copper pots, flea-marke finds and a collection of English and Frenc jam jars displayed in the kitchen agains pleasantly cracked old white tiles. At to right, the kitchen, with its traditional checke floor, is seen through the pantry door.■

Far right: In the paneled entrance foyer, a trio of straw hats and a faux bamboo table flanked by umbrellas are a charming introduction to the tone of the rest of the interior.








Nº5
Nº7
Nº8
Nº8



Outstanding Stand-bys, clockwise from top left: Teriyaki Broil—marinate ½"-1" thick chuck steak 3 hrs. in Kikkoman Teriyaki, broil, slice against grain. Teriyaki Ribs—brush pork spareribs frequently with Kikkoman Teriyaki while baking at 325°F., 90 mins.; Teriyaki Burgers—mix 2 Tbsp. Kikkoman Teriyaki into each lb. of ground beef. Chicken Teriyaki—marinate chicken pieces 3 hrs. in Kikkoman Teriyaki, bake or broil, basting often with more sauce. More recipes on label.

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Irresistible BREAKFASTS



PAEANNE GIOVANNI

The Gazebo Breakfast has at its heart individual apple tarts (you can bake them in advance and freeze them), which are accompanied by tangerines with grapes, assorted cheeses and breads and steaming café au lait.

10 high-energy ways to give your day a fresh start

What's a wonderful way to bring sunshine to any morning? Breakfast. Whether it's light or sumptuous, enjoyed alone or with friends, served in the privacy of your bedroom or amidst balmy June breezes on an open-air porch, it's the energy meal that awakens your senses and refreshes your spirit for the new day. Here and on the next five pages we show you 10 beautiful breakfasts, some with spectacular dishes that can be prepared in advance and others with simple ones a busy person can make quickly. Best of all, these menus are not only natural (and frequently low-calorie), but so innovative that you'll never again think of breakfast as just bacon and eggs.►

irresistible

BREAKFASTS

An old-fashioned English Breakfast of grilled trout with new twists—whole wheat coffeecake, apricot cream cheese.

Special touches—molded cheese, fresh fruit syrups, tiny breads

You can treat typical breakfast foods in an endless variety of ways," says Freddi Greenberg, who developed these recipes for House Beautiful. "Often, one little twist can make the menu really interesting." Among the new ideas pictured here: a blend of farmer's cheese and yogurt molded into a romantic heart shape and drizzled with honey, piping hot kasha with raisins, walnuts and yogurt; and whole wheat "babycakes" accompanied by a lighter, fresher (and easy-to-do) alternative to maple syrup—fruit purées swirled into plain yogurt for a marbled effect.►



This Wedding Breakfast captures the hearts with molded cheese served with honey orange bread.







The Russian Novel Breakfast—bowls of steaming hot kasha, topped with orange slices and served with yogurt and a crunchy mix of walnuts and raisins.



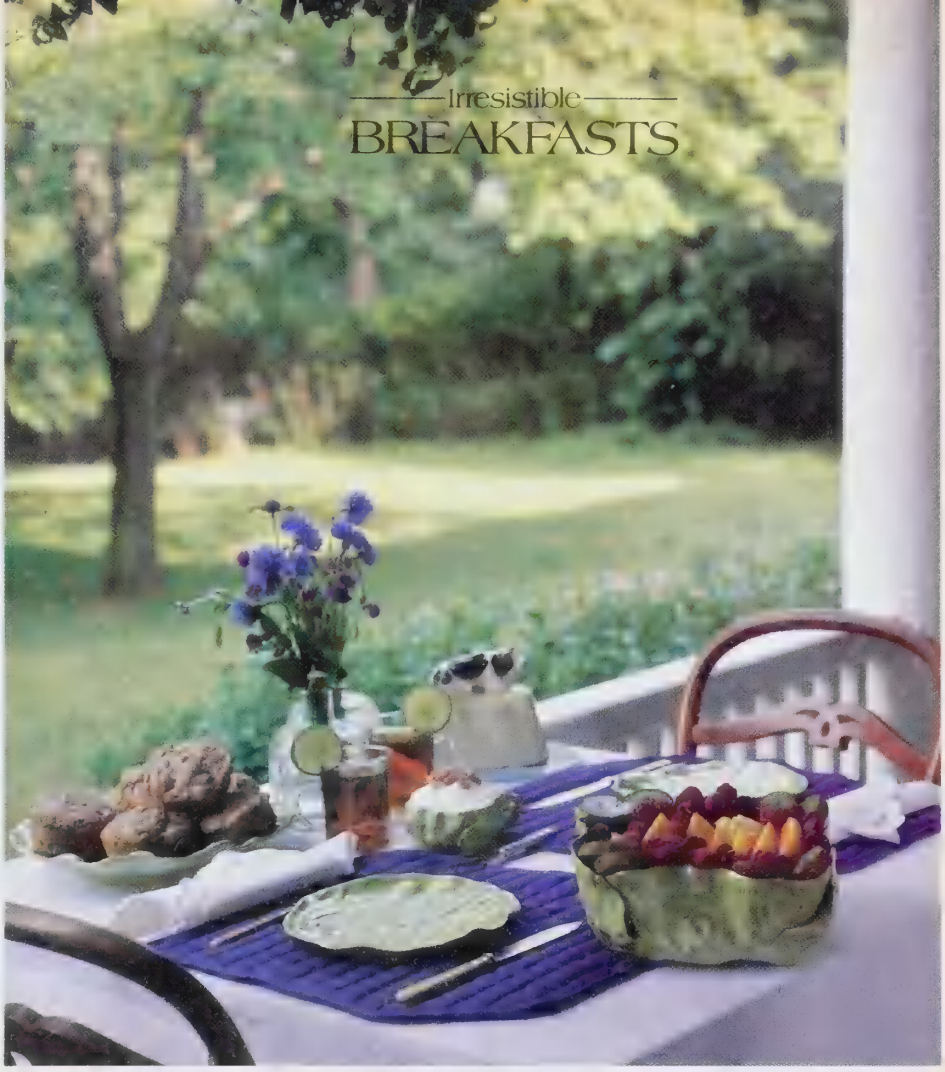




A Kitchen Breakfast of dried-fruit compote, smoked-salmon frittata, Irish soda breads; the Berry Breakfast—cheese-filled crepes with blueberries and raspberry sauce; the Library Breakfast—wheat babycakes, Canadian bacon, marbled yogurt.



Irresistible
BREAKFASTS



Above: This Continental Breakfast is taken out of the ordinary with a compote of exotic fruits (try mango and kiwi, plus raspberries) and chestnut muffins (like all breads on these pages, they can be made in advance and frozen), served with lime-laced hot tea. Or, try a low-calorie alternative to cocoa (*not shown*)—hot bitter chocolate made with unsweetened cocoa and boiling water, sweetened to taste.

Left: The Cottage Breakfast pairs crunchy cinnamon raisin bagel crisps—cinnamon raisin bagels sliced as thin as melba toast—with yogurt, fruit, honey and granola.

More summer surprises–
chestnut muffins, unexpected fruits

Breakfast can be as simple as yogurt and honey, or fruit compote and muffins—what's important are the lively touches you use to make the meal memorable and delicious. "Don't overlook the lovely imported marmalades and jams," suggests Ms. Greenberg. "Grapefruit marmalade or lemon curd with cottage cheese on toast are wonderful substitutes for the typical jellies." Here, for example, chestnut muffins are served with cream cheese flavored with crystalized ginger. Even ordinary yogurt gets a burst of energy from fresh summer fruits and granola. And flavor isn't the only bonus to thinking creatively. By using skim milk and yogurt instead of cream and sour cream, you get a tasty breakfast that's also low in calories. Breakfasts these pages and the English breakfast on page 88 photographed at the Homestead Inn, Greenwich, Conn. Remaining meals pictured in country rooms by designer Vicki Conrad Kronish.■

Editor KIM FREEMAN

FOR MORE DETAILS, SEE PRODUCT INFORMATION

MENUS AND RECIPES BEGIN ON PAGE 98


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START YOUR DAY WITH

THE GET-UP-AND-GO DRINKS

They can be as complete and energy-packed as a meal-in-a-glass or as soul-satisfying as a perfect cup of coffee

By MOLLIE WEBSTER

Up and about in the morning means different things to different people. While for one person it may mean getting a nutritious jump on the day with a quick-to-make breakfast drink of milk or yogurt and fresh fruit, to another it means the pleasure of a leisurely meal like those shown on the previous pages.

A smart breakfast needn't always be a hearty one, as long as it contains the vitamins and minerals your body needs to keep functioning smoothly. The breakfast drink opposite contains skim milk—rich in calcium; fresh strawberries—loaded with vitamin C; a dash of honey for sweetness; and wheat germ.

But to most of us the sine qua non of breakfast is the steaming hot drink—coffee or tea. Legend has it that the powers of coffee were discovered about 850 A.D., when an Arabian goatherd named Kaldi was surprised at the antics of his flock after eating red berries from a shrub. Tasting the berries, he, too, felt exhilarated and energetic. As early as the 16th century, the use of coffee spread through the Arab world. And by the 17th century, drinking coffee was so popular in London that the coffee houses were the center of political life.

Today, Americans drink 50 percent of the world's coffee supply. And a good cup of coffee is never more appreciated than at breakfast. How do you make it? There are many methods, but the drip pot is generally considered to yield the most consistently fine brew. An automatic drip pot will give you excellent coffee quickly and then keep it at the proper serving temperature.

The *kind* of coffee beans you choose for breakfast is a matter of personal taste—most people prefer clean-flavored growths such as Colombian, Kona, Central American and East African, as opposed to the dark-roasted ones—but it is always *vital* that your coffee be properly ground and, most important, fresh. Whether coffee is ground fine, medium (proper for drip pots) or coarse, the particles must be uniform.

Beans can be kept in the refrigerator or, even better, in the freezer. Always use an airtight container, and keep the beans away from foods with strong aromas.

In his definitive book on the subject, *The Signet Book of Coffee and Tea**, House Beautiful columnist Peter Quimme gives these guidelines for making perfect coffee: ● Use high-quality coffee, preferably recently roasted and ground just before serving. ● Always use the correct grind for the method. If your coffee is too bitter and muddy, the grind is too fine; if the brew lacks flavor, the grind is too coarse. ● Always use freshly drawn *cold* water. ● Never guess amounts. Use the correct proportion of coffee and water (two level tablespoons per six ounces of cold water for regular-strength coffee). If coffee is too strong or weak, change grind and/or blend, not proportion of coffee to water. ● Make sure the coffee maker is scrupulously clean and rinsed. Coffee picks up off-flavors during the brewing process. ● For best results, always brew at least three-fourths of the coffee maker's capacity. ● Never guess when timing. ● Remove the grounds from the brew as soon as the brewing cycle is completed to prevent bitterness. Never rewet grounds. ● Serve coffee immediately after brewing when it is at its best. (With drip methods, stir the brew just before serving.) ● If coffee must be kept warm, hold it at 180° to 190°F. *Brewed coffee stays palatable for 20 minutes, drinkable for one hour maximum.* ● Never reheat coffee; never allow the brew to boil; its flavor turns bitter.

The world's second popular breakfast drink is tea, made from plants indigenous to Southeast Asia. The earliest reference to tea drinking appears in a 350 A.D. Chinese dictionary, but it wasn't until the 18th century that tea supplanted coffee as *the* English drink.

All teas fall into three categories, based on methods of processing the tea leaf: black teas (which are fermented); green teas (unfermented); and oolong teas (semi-fermented). All may be made from the leaves of the same tea bush or variety of plant, but geographic areas typically specialize in a category. Teas may be flavored with citrus or spices such as cinnamon, or scented with flower blossoms, but today's popular herb teas, such as peppermint and chamomile, are not true teas.

When making tea, the cardinal rule is: The teapot should be rinsed with warm water, then one teaspoon of leaves added for each cup and one for the pot. Bring six ounces of *cold* water for each cup to a roaring boil and *immediately* pour it on the leaves in the teapot. Put the lid on and let the tea brew. The time depends on the type of tea and how strong you like it, but from three to six minutes is optimum. For most teas, five is perfect. Stir, pour—and enjoy.■

Opposite: The Energy Shake—a breakfast drink that's also a meal. It's a 288-calorie blend of skim milk, fruit, wheat germ, honey and ice. Recipe, page 100.

WINE & SPIRITS GUIDE

By PETER QUIMME

WINE ANTIQUES



Antique George III silver wine coaster by Paul Storr, London, 1811; English decanter, label.

For wine enthusiasts, collecting a cellarful of bottles can be a satisfying and absorbing enterprise. But there are other wine "collectibles" worth buying. Antique wine accessories such as wine coolers, bottle coasters, corkscrews and decanters are not only beautiful to display as a collection but are also as usable as their modern counterparts (with the exception of some corkscrews with outmoded designs)—and often much more attractive. A bottle of Champagne looks particularly dramatic in an ornate Sheffield wine cooler. And a fine Bordeaux is never more impressive than when served from a Victorian "claret jug" that's made of cut crystal and silver.

Sources for antique wine accessories include auction houses such as Christie's (502 Park Ave., New York NY 10022) and Sotheby Parke Bernet (980 Madison Ave., New York NY 10021) and specialists in antique silver such as S. J. Shrubsole, Inc. (104 E. 57th St., New York, NY 10022). But even country antique stores often have wine collectibles such as corkscrews.

For the connoisseur of fine bindings, rare wine books—especially 19th-century ampelographies with their plates of different grape varieties—are another attractive category of wine-related collectibles. Write for the catalog of a top specialist in the field, Elizabeth Woodburn, Booknoll Farm, Hopewell, NJ 08525.■

Chianti: Tuscan Classic

Before Italian wines became so popular in the United States, straw-wrapped bottles of Chianti were thought by many Americans to be synonymous with Italian wine. The straw-wrapped bottle is mostly a thing of the past, but the Chianti imported now is better than it ever was.

Chianti is produced in central Tuscany, where wine has been made for millennia. But the attractive style of modern Chianti—which is made primarily from Sangiovese grapes and given a secondary fermentation—dates only from the last century. Today the authenticity of Chianti is safeguarded by the government guarantee of origin—the *denominazione d'origine controllata* (D.O.C. for short)—which has appeared on labels since 1967. Labels may also identify a wine's specific subzone of origin. There are seven subzones, and Chianti Classico is by far the best known.

In recent samplings of Chiantis, I found eleven fine examples, all Chianti Classicos.

When young, Chianti is one of the world's most appealing wines: a light-bodied red with a grapey, fragrant aroma; piquant, appetizing flavor; and a dry finish—a style that complements a wide variety of lighter foods. I've particularly enjoyed three 1979s—Fattoria di Viticcio (about $4.25), Monte Vertine (about $6.50) and Olivieri Palazzo al Bosco (about $4.75)—and the 1977 Saccardi (about $4).

Chianti Riservas are aged a minimum of three years before release and trade the freshness and enticing quality of young Chianti for deeper, more substantial character—notably a pungent bouquet and a rich, lingering flavor. From 1977, I found two noteworthy riservas: the Fattoria di Viticcio (about $4) and the Villa Antinori (about $6.50). From the fine 1975 vintage, look for the riservas of Olivieri Palazzo al Bosco (about $7.75), Badia a Coltibuono (about $7), Ruffino Ducale (about $7), Villa Banfi (about $5) and Saccardi (about $4.25).

Two Bargain Wines From Argentina

Argentina is the fourth largest producer of wine in the world. Much of its enormous wine production is consumed within its own borders, but some is exported to the United States. I've been especially impressed with several of the Andean Vineyards' wines in recent vintages. The 1980 and 1981 vintages of Chardonnay are refreshing, fragrant, fruity and modestly priced (both about $4.50). The 1975 Cabernet Sauvignon (about $4) is a well-balanced red that would go well with grilled meats.■

ULTRA LOW TAR

Cambridge 100's

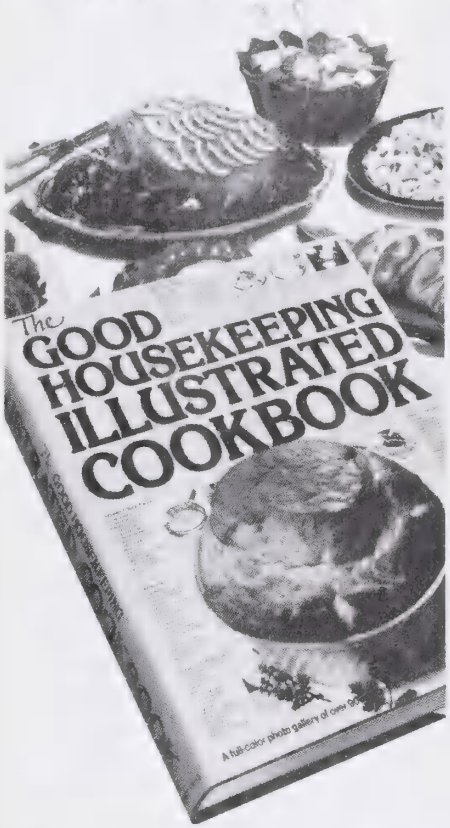


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QUICK COOK

A summer dinner with a trio of favorites

By MARTHA STEWART



Simple food, beautifully prepared, celebrates the freshness of its ingredients and is much appreciated by those who are served it. Start a summer dinner with tender asparagus, steamed and served with lemon butter, then enjoy grilled salmon steaks flavored at the last minute with a diablo sauce and accompanied by parsleyed boiled new potatoes and a dry California Chenin Blanc (try the one by Chappellet). For dessert—fresh strawberries macerated in red wine and a bit of sugar for an hour before serving. Recipes serve four.

Asparagus

20 fat asparagus
6 tablespoons unsalted butter
juice of one large lemon
salt and freshly ground pepper to taste

1. Trim asparagus to one length. Peel stems within three inches of tip with vegetable peeler.
2. In saucepan, steam asparagus, 3 to 4 minutes.
3. Melt butter, cook slightly and stir in lemon juice. Pour over asparagus and sprinkle with salt and pepper.

Grilled Salmon

Sauce:
4 tablespoons unsalted butter, softened
1 tablespoon Dijon mustard
juice of half a lemon
pinch of cayenne pepper
1 tablespoon finely chopped parsley

4 salmon steaks
salt and freshly ground pepper
olive oil

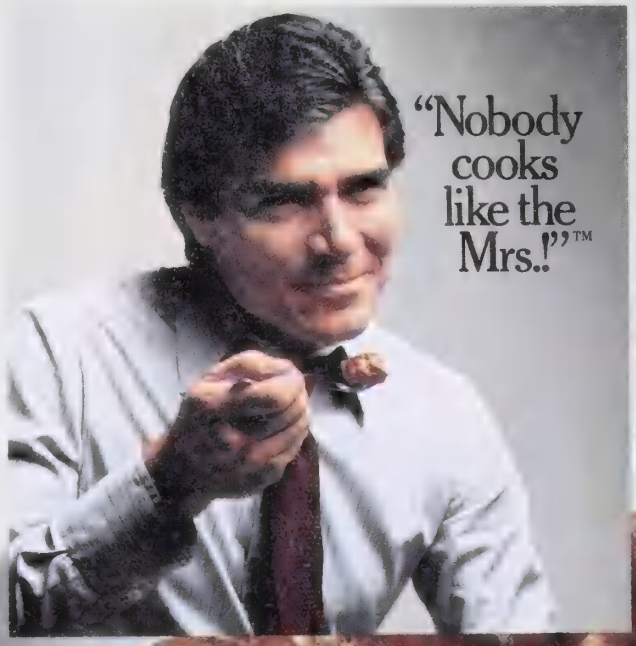
1. Mix all ingredients together for sauce and chill.
2. Season salmon steaks with salt and pepper. Brush lightly with olive oil on both sides. Grill in hot broiler about 7 minutes, turning once. Serve with sauce.

Potatoes

12 small new potatoes
2 tablespoons butter
1 tablespoon chopped parsley

1. Take a thin strip of skin off the widest part of each potato. Boil gently until just tender—do not overcook.
2. In skillet, melt butter. Then add potatoes and toss with parsley.

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BREAKFAST RECIPES

Continued from page 91

1. GAZEBO BREAKFAST

Apple Breakfast Tarts*
Tangerines With Grapes
Assorted Cheeses and Breads
Café au Lait

APPLE BREAKFAST TARTS

whole wheat pastry *(recipe follows)*
3 Golden Delicious apples, peeled, cored and thinly sliced
3 eggs
1 8-ounce container honey vanilla yogurt
1/4 cup honey
1/4 teaspoon salt

☐ Roll out pastry on lightly floured board to one-eighth-inch thickness. Cut six 7-inch circles from pastry and fit them into each of six lightly buttered 4-1/2-inch loose-bottom tart pans.

☐ Heat oven to 375°. Arrange a sixth of the apple slices in each pan. Beat eggs with remaining ingredients and divide equally among pans. Place on baking sheet; bake 30 to 40 minutes until filling is set and crust is browned. Serve warm or cool. Makes 6 tarts.

WHOLE WHEAT PASTRY

1-1/2 cups whole wheat flour
1/2 cup wheat germ
1 tablespoon sugar
1 teaspoon salt
1/4 teaspoon cinnamon
10 tablespoons chilled butter
6 tablespoons ice water

☐ Place dry ingredients in food processor or blender and process 2 seconds to blend. Scatter butter in bowl and process using several on-off turns until mixture forms coarse crumbs. Sprinkle in water and process again until dough forms a ball. Remove from processor; shape into round, flat disk. Wrap and chill one to 24 hours before rolling out. Makes enough to fill six 4-1/2-inch tart pans, a 9-inch pie or 10-inch quiche pan.

2. ENGLISH BREAKFAST

Grilled Trout*
Strawberries and Cream or Yogurt
Whole Wheat Yogurt Coffeecake*
Whole Wheat English Muffins
Lemon Marmalade
Apricot Cream Cheese
Vegetable Cottage Cheese
Tea

GRILLED TROUT

4 whole trout, about 10 ounces each
1/2 cup (1 stick) butter, melted, divided
salt and pepper
3/4 cup fresh bread crumbs
1/4 cup chopped parsley
lemon slices

☐ Heat broiler. "Book-fillet" trout—remove heads and center bones to open fish flat. Arrange fish, skin sides down, in shallow pan and brush with half the butter. Sprinkle with salt and pepper. Broil 6 inches from heat 3 minutes.

☐ Sprinkle fish with crumbs, drizzle with remaining butter and broil 3 minutes until crumbs are crisp and fish is opaque and cooked through.

☐ Transfer to serving plate, sprinkle with parsley and garnish with lemons. Makes 4 to 8 servings.

YOGURT COFFEECAKE

1 cup (2 sticks) butter, softened
1-3/4 cup sugar
2 eggs
1 cup plain yogurt
1 teaspoon vanilla
1 teaspoon cinnamon
1 cup all-purpose flour
1 cup whole wheat flour
1-1/2 teaspoons baking powder
1 teaspoon baking soda
1/2 teaspoon salt

Sugar/nut topping:
1 cup chopped walnuts or pecans
1/4 cup sugar
1 teaspoon cinnamon

☐ Heat oven to 350°. Butter a 9-inch tube pan.

☐ In electric mixer, cream butter with sugar until light and fluffy. Beat in eggs and when smooth, add yogurt, vanilla and cinnamon.

☐ In separate bowl, blend remaining ingredients, except topping; add to yogurt mixture. Beat until smooth and satiny.

☐ In separate bowl, combine ingredients for topping; stir to blend.

(Continued on page 100)



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BREAKFAST RECIPES

Continued from page 98

☐ Spoon half the batter into pan. Sprinkle with half the topping. Add remaining batter, smooth surface with knife and sprinkle with remaining topping.

☐ Bake 50 to 60 minutes until skewer inserted in center comes out clean. Cool cake in pan 20 minutes; then turn out onto rack, topping up; cool completely.

3. RUSSIAN NOVEL BREAKFAST

Hot Kasha
Raisins, Walnuts and Yogurt
Freshly Squeezed Grapefruit/Orange Juice

4. WEDDING BREAKFAST

Farmer's Cheese Hearts*
Fresh Figs and Dried Apricots
Honey Orange Bread*
Coffee or Tea

FARMER'S CHEESE HEARTS

- 1 pound farmer's cheese
- 1/4 cup yogurt or sour cream
- honey, preferably alfalfa
- 6 bay leaves

☐ Blend farmer's cheese with yogurt until smooth. Pack mixture into six *coeur à la crême* molds or dishes or bowls of a similar size. Refrigerate overnight.

☐ Turn out cheeses on individual plates. Drizzle each heart with honey and sprinkle with bay leaves. Makes 6 servings.

HONEY ORANGE BREAD

- 1/4 cup (1/2 stick) butter, softened
- 1 cup honey
- 1 egg
- 1-1/2 tablespoons grated orange rind
- 1 cup all-purpose flour
- 3/4 cup whole wheat flour
- 1/2 cup unprocessed bran
- 1 tablespoon baking powder
- 1/2 teaspoon baking soda
- 1/2 teaspoon salt
- 3/4 cup orange juice
- 3/4 cup chopped walnuts

☐ Heat oven to 325°. Cream butter with honey. Add egg and orange rind.

☐ Mix dry ingredients and add to creamed mixture alternately with orange juice. When batter is fairly smooth, stir in nuts. Pour into buttered 9- by 5- by 3-inch loaf pan and bake 60 to 70 minutes until skewer inserted in center comes out clean. Turn bread out and cool on rack.

5. KITCHEN BREAKFAST

Dried-Fruit Compote
Smoked-Salmon Frittata*
Little Irish Soda Breads
Russian Tea

SALMON FRITTATA

- 3 tablespoons butter
- 1/2 cup minced scallions
- 1/4 cup chopped fresh dill
- 1/4 pound Nova Scotia salmon, minced
- 8 eggs
- 1/4 teaspoon salt
- 1/4 teaspoon pepper
- sour cream

☐ In 10-inch skillet, melt butter over moderate heat. Add scallions, dill and salmon and cook 1 minute.

☐ Meanwhile, beat eggs with salt and pepper. Add to skillet and cook over moderate heat, stirring occasionally and tipping pan to allow uncooked egg to flow to bottom. When set, cut frittata in wedges and serve on warmed plates with sour cream. Makes 3 to 4 servings.

IRISH SODA BREADS

- 3 cups whole wheat flour
- 1 cup all-purpose flour
- 1 tablespoon salt
- 1 tablespoon sugar
- 1 teaspoon baking soda
- 3/4 teaspoon baking powder
- 1/2 cup raisins or currants
- 1-1/2 teaspoons caraway seeds
- 1 egg
- 3 tablespoons melted butter
- buttermilk

☐ Butter 8 muffin cups. (Fill any unused cups with water to a depth of one-half inch.) In bowl, combine dry ingredients with raisins and caraway seeds and blend well.

(Continued on page 102)

People are resorting to some pretty shady things to cut air conditioning costs.

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(Sorry, we cannot handle Canadian, foreign or C.O.D. orders.) Please allow 30 days for delivery from our receipt of your order. We ship via United Parcel Service wherever possible.

BREAKFAST RECIPES

Continued from page 100

☐ In 2-cup measure, beat egg with melted butter; add buttermilk to equal 1-3/4 cups. Stir mixture into dry ingredients until dough forms a ball. Knead 2 to 3 minutes on floured board.

☐ Heat oven to 375°. Divide dough into eighths. Roll each piece into ball and drop into muffin pan. With sharp knife cut an "X" in top of each roll.

☐ Bake 30 to 40 minutes until rolls are lightly browned. To test for doneness, remove one from pan and tap bottom. If it sounds hollow, it's done. Serve warm with butter. Makes 8 rolls.

(Breads can be frozen. To serve: Thaw and heat 5 minutes at 350°.)

6. BERRY BREAKFAST

Whole Wheat Crepes With Blueberries and Cottage Cheese

Raspberry Syrup, made from pureed frozen sweetened berries

WHOLE WHEAT CREPES

- 1/2 cup all-purpose flour
- 1/2 cup whole wheat flour
- 1 cup milk
- 1 egg
- 1 tablespoon melted butter
- 1/4 teaspoon salt
- vegetable oil

Filling:

- 1 cup creamed cottage cheese
- cinnamon sugar
- 1-1/2 cups fresh blueberries or strawberries

☐ Place all ingredients for crepes, except oil, in blender and process until smooth. Cover and refrigerate at least an hour.

☐ Brush a 6- to 7-inch crepe pan or skillet with oil. Place pan over moderately high heat until oil just begins to smoke. Ladle in a quarter cupful of batter, rotating pan so bottom is coated evenly. Return pan to heat for about a minute until underside is lightly browned. With spatula, turn crepe and cook other side about 30 seconds.

☐ Fill each crepe with two heaping tablespoons of cottage cheese and a sprinkling of cinnamon sugar. Roll up crepes, transfer to serving plates and top each serving with some berries and more cinnamon sugar. Makes 2 to 3 servings (6 crepes).

7. LIBRARY BREAKFAST

Fresh Fruit Salad

Whole Wheat Babycakes*

Canadian Bacon

Raspberry or Strawberry Marbled Yogurt (swirl lightly sweetened fruit puree into plain yogurt—serve as sauce for pancakes)

Honey Milk

WHOLE WHEAT BABYCAKES

- 1 cup whole wheat flour
- 1/4 cup yellow cornmeal or wheat germ
- 1 teaspoon baking powder
- 1 tablespoon brown sugar
- 1/2 teaspoon salt
- 1-1/4 to 1-1/2 cups milk
- 1 egg
- 4 teaspoons melted butter
- extra butter for frying and serving

☐ In bowl, mix dry ingredients thoroughly. Whisk in milk and when smooth beat in egg and melted butter.

☐ Drop batter by tablespoonfuls onto lightly buttered hot skillet and cook about a minute on first side, 30 seconds on the second. Makes about 20 silver dollar pancakes. For standard pancakes, drop onto skillet by quarter cupfuls.

8. CONTINENTAL BREAKFAST

Mango, Kiwi and Raspberry Compote

Chestnut Muffins*

Cream Cheese With Crystallized Ginger

Hot Bitter Chocolate

CHESTNUT MUFFINS

- 1/2 cup chestnut puree
- 1/4 cup brown sugar
- 1/4 cup (1/2 stick) butter
- 1 cup milk
- 1 teaspoon vanilla

(Continued on page 134)

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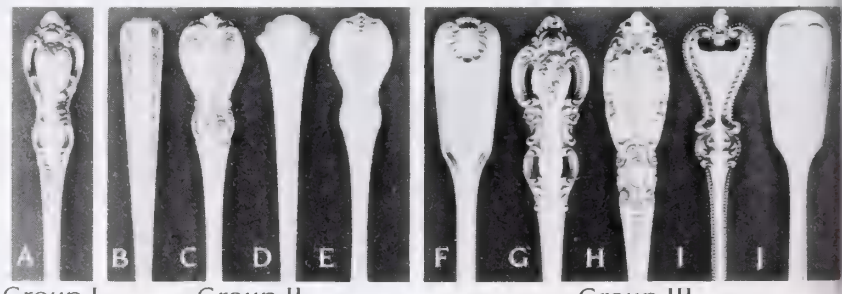
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Marlboro	16	1.0
Salem	14	1.1
Kool Milds	11	0.9
Newport	16	1.2

...100's	TAR mg./cig	NICOTINE mg./cig
Kent 100's	14	1.2
Winston Lights 100's	12	0.9
Benson & Hedges 100's	16	1.1
Parliament Lights 100's	12	0.9
Salem 100's	15	1.1
Marlboro 100's	16	1.1

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Carlton Menthol	**Less than 0.5**	**0.1**
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AT HOME WITH PETS

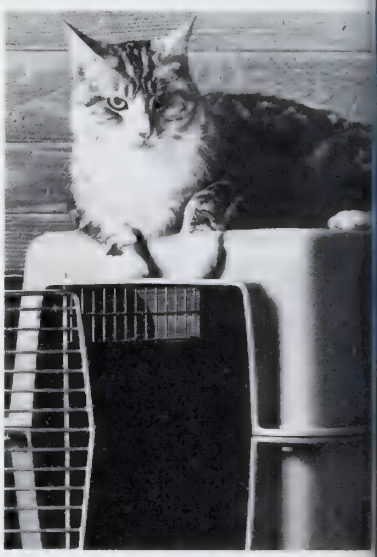
What to know before traveling with your pet

By MORDECAI SIEGAL

The family pet can be a superb part of your summer vacation, especially if you're traveling by automobile. You won't believe the instant transformation of a city cat or dog as it encounters an ocean beach or country field for the first time. It is a delight to behold. Four-legged family members are also companionable travelers. These back-seat drivers offer the best kind of travel chit-chat.

Before starting off on a major haul across country or even a short jaunt to the lake, take your cat or d the veterinarian for a checkup. sure your pet has all necessary nations and booster shots. medical certificate indicating st health and shot records, a rabi and tranquilizers and medic recommended by the doctor.

As a precaution against your pet, obtain a metal iden tion tag and a leather or webbed collar. Cats should w stretchable or break-away Take along several clear photog



A pet crate is indispensable for restrain poses in the car, motel or at the site.

of the animal, and by all means him or her tattooed with a number that is on record wi animal registry. This is one most effective ways of retriev lost pet.

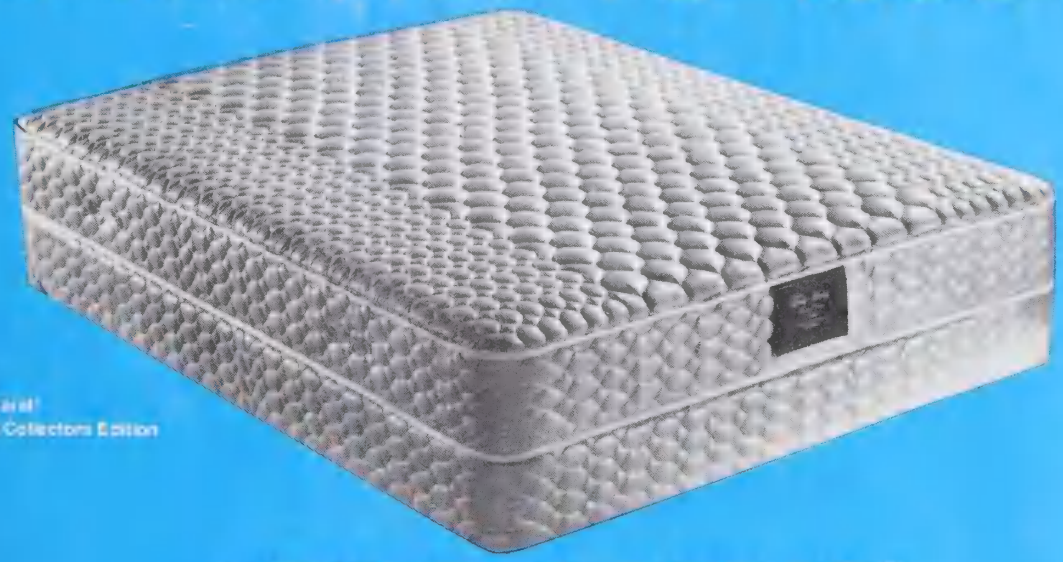
Among the best registries Pet, PO Box 2244, Noroton He CT 06820 (toll-free 800-243- Another is the National Dog try, 227 Stebbins Rd., Carme 10512 (914-277-4485).

A wise expenditure is the chase of a cat carrier or dog Such items are indispensable f

(Continued on pa



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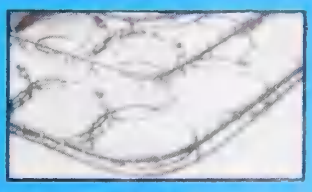
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From the left, The Panhandler, designed with two connecting heat-resistant circles (7" & 12" dia.) lets you grasp the skillet with the smaller circle (and it has snaps to really "grip" the handle) and rest the skillet on the large circle! You can even bring it to the table as a trivet. **Just $8.95** + $2. shipping, handling, insurance ($10.95 each). In the center is a marvelous "butcher's apron" with adjustable neck and back ties and a generous-sized pocket. With it come two Snap-Ons — a round heat-resistant potholder and a 14" x 22" terry/velour towel. Each of these snap onto the apron so you always know where they are! This 3-piece set is **$22.95** + $3. shipping, handling, insurance ($25.95 each set). On the right, is a "Thumbs Up Casserole Mitten," with heat-resistant backing, that lets you grasp a casserole completely around by putting your hands into the "mittens" and thus securely holding your casserole. **Just $9.95** + $2 shipping, handling, insurance ($11.95 each). All items in this group come in a delightful white kitchen print available on your choice of rich chocolate brown; lemon yellow or poppy red. AND we've arranged **great savings** for you! Order the Panhandler and Thumbs-Up Casserole Mitten as a set and **SAVE $1.95** — just $17.95 + $3. ship/handlg/ins. ($20.95 each set). Or choose the complete 3-piece Apron Set PLUS The Panhandler PLUS the Casserole Mitten (five pieces) and **SAVE $3.90** — just $41.95 + $3. ship/handlg/ins. ($44.95 each 5-piece set). Here are wonderful ideas for "hostess" gifts and bridal showers! Use the coupon below to state your item and color choices.

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PETS

Continued from page 104

straining purposes in the vehicle, motel or at the vacation site. The best cat carrier is the Hi-Flyer by Catac, which is lightweight, and it may be ordered from the *Felines of Distinction Catalog.* Write: 552 Hudson St., New York, NY 10014.

A dog crate is a collapsible wire cage that affords a dog enough room to stand and turn around. You may purchase a good dog crate directly from Central Metal Products, Inc. PO Box 396DW, Windfall, IN 46076 (317-945-7677). Their Dogalog is available in more than 40 sizes and models.

The number-one hazard for pets on the road during the summer is heat stroke. To guard against it, drive during the early morning, late afternoon and evening hours. Do not put the animal near the back window of the car, on hot metal flooring or in a container that is too hot or stuffy. If the weather is hot and humid, place a plastic bag full of ice cubes inside the pet's carrier or crate. It will have a cooling effect.

Never, under any circumstances, should you leave the animal alone in a parked car. Autos quickly become ovens. This is the major cause of fatal heat stroke for pets.

Among the most useful and pleasurable activities while traveling or vacationing with your dog is to obedience-train it. Take along one of the best dog training books I've seen in years. It's called *Puppy Ed: Training Your Dog at an Early Age,* by Ann and Paul Brahms with illustrations by Paul Brahms, Jr. It is concise and easy to follow and I highly recommend it. Available through mail order only, send $4.95 to Brahms Publishing Co., PO Box 773, Portland, ME 04104-0773. Traveling cats hardly need any training at all—save using the litter pan and knowing when not to interrupt the driver. A well-behaved pet, housebroken and obedience-trained, makes a most enjoyable traveling partner.■

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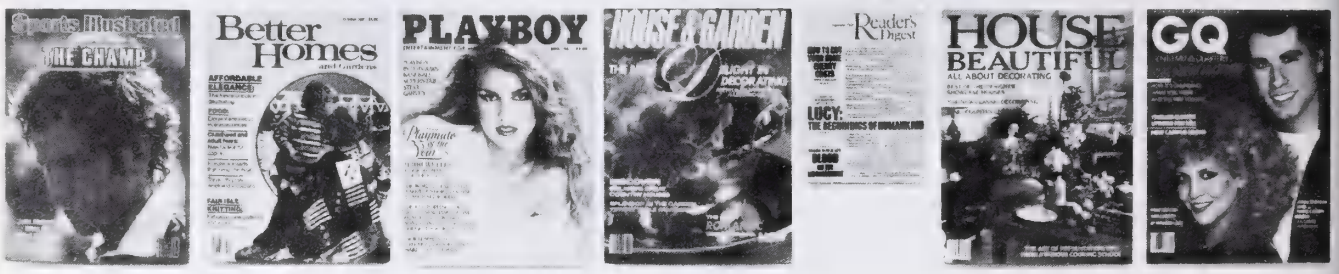
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DDITIONS

The photograph of Clifford Stanton that appeared in e Feburary '82 issue, pages 28 and 46, was by photog-pher Davis Gaffga, courtesy of *House in the Hamp-ns* magazine, 1981.

Dorothy Brightbill's home (A Sense of the Past Re-reated Today), which appeared in the January '82 ssue, pages 58 to 63, was designed and built by McKie . Roth, Jr., PO Box 50, Bath, ME 04530.

OVER

Lace-edged round tablecloth, $35; **square overlay,** 26; **lace-eyelet pillows,** $38 to $20—Puckihuddle roducts (MO), Main St., Phoenicia, NY 12462. Mail-der catalog available. **Lavender rag rug,** 36 by 50 ches, $160; **antique mosaic quilt** on chaise, $425—he Gazebo (R), 660 Madison Ave., New York 10021.

B MARKETPLACE

Page 15 (left to right): **Glass bowl; lap desk,** 12 by 12 4 inches—Sturbridge Yankee Workshop (MO), lueberry Rd., Westbrook, MA 04092. **Country Fair nnerware,** ovenproof lead-free glazes; **dessert plates,** 4, **dinner plates,** $25—Spectrum Ltd. (M), 6782 arket St., PO Box 1564, Wilmington, NC 28402; at acy's (R), Herald Square, New York 10001; Ivey's R), 137 N. Tryon St., Charlotte, NC 28234; Stur-idge Yankee Workshop (MO), Blueberry Rd., West-ook, MA 04092. **Earthenware** in celadon, dusty blue, usty rose, dusty pink—Balos (T), 225 Fifth Ave., New ork 10010. **Spatterware** in yellow, blue, brown, ack—CGS International Inc. (M), 13955 S.W. 139th t., Miami 33186; at Macy's (R), Herald Square, New ork 10001; Bloomingdale's (R), 1000 Third Ave., ew York 10022; Marshall Field & Co. (R), 111 N. ate St., Chicago 60602. **Parvenu porcelain** by Charles alle is dishwasher safe; other items also available in ght different colors—Nalle Ceramics Inc. (M), PO ox 1487, Wilmington, DE 19899. **Table Manners arty Pastels place mats and napkins** in seven different olors—Table Manners (M), 746 S. Los Angeles St., os Angeles 90014. **Tulip dinnerware,** four five-piece lace settings—L'Art de Chine (M), 5733 San Leandro t., Oakland, CA 94621; at Macy's (R), Hearld Square, ew York 10001. **Bubble Pot, 2½-quart porcelainized namel on steel,** also in white—Lillian Vernon (M), 0 S. Fulton Ave., Mount Vernon, New York 10550. **alf baskets lined with blue and white cotton**—L'Art e Chine (M), 5733 San Leandro St., Oakland, CA 4621; at Macy's (R), Herald Square, New York 0001. **Flower Patch print case,** 12 by 16 inches; **case, ace mat, napkins,** 50 percent polyester/50 percent otton, also in other patterns—Barbara de Wolfe (M), 0 E. 56th St., New York 10022; at Maison Henri (R), 7 Madison Ave., New York 10022; Shaxted Linens R), 350 N. Camden, Beverly Hills 90210.

N ENCHANTED COTTAGE

Pages 46 and 47 (above): **Normandy tablecloth,** $60; **apkins,** $5 each— Samuels & Jay (M), 85 Crooks ve., Clifton, NJ 07011. **Mon Jardin French faience nnerware** by Longchamps (M), **place setting,** $45; **offepot,** $46; **creamer,** $18; **sugar,** $26—Jacques Ju-at (T), 225 Fifth Ave., New York 10010. **Cambridge nk-handled flatware, five-piece place setting**—Man-attan Ad Hoc Housewares (R), 842 Lexington Ave., ew York 10021. **Wire baskets**—Gordon Foster (R), 826 Third Ave., New York 10028. **White wicker an-que baskets and trays,** $30 to $160—The Gazebo (R), 60 Madison Ave., New York 10021. *(Below).* **Elise ablecloth,** $45—Peacock Alley (M), 162 Leslie St., allas 75207. **Lace-edged napkins,** $3.75 each—Pucki-uddle (MO), Main St., Phoenicia, NY 12462. **Scilla rthenware teapot,** $19; **cups and saucers,** $5—Con-n's (R), 160 E. 54th St., New York 10022. **Antique oral basket,** $30—The Gazebo (R), 660 Madison Ave., ew York 10021. Exterior paint by Benjamin Moore & Co. (M), Chestnut Ridge, Montvale, NJ 07645.

VICTORIAN WRAPAROUND PORCH

Pages 48 and 49 (bottom): **Check, overskirt and underskirt fabrics**—Greef Fabrics Inc. (T), 155 E. 56th St., New York 10022. Exterior paint by Cotter & Co. (M), 2740 Clybourn Ave., Chicago 60614.

HOT-WEATHER RETREATS

Pages 52-59: "English Reed" and "Alfresco" pattern in Glacier from Franciscan Terra Floor Line, Walter Hubert ASID, Designer. Franciscan Ceramic Tile (T), 2901 Los Feliz Blvd., Los Angeles 90039

AN OPEN VERANDA

Pages 50 and 51: **Solid-colored chintz fabric**—Cyrus Clark (T), 267 Fifth Ave., New York 10016.

NEW SOFT PASTELS

Page 54: **Architect**—Ron Goldman A.I.A., 3900 Cross Creek Rd., Malibu, CA 90265. **Interior Designer**—Noel Jeffrey, 22 E. 65th St., New York 10022. **Fabrics** from Aerobics collection designed by Jack Prince for Waverly Fabrics (M), 58 W. 40th St., New York 10018. **Coffee table and cube table** in hall—Gampel-Stoll (T), 200 Lexington Ave., New York 10017. **Sofa, love seat, chair and ottoman**—Directional (M), PO Box 2005, High Point, NC 27261. **Sisal rug,** 9 by 12 feet, Schumacher & Co. (T), 939 Third Ave., New York 10022. **Brass/glass end table** designed by Eileen Gray—Stendig (M), 410 E. 62nd St., New York 10022. **Shell fabric,** Highlights collection; **Dashing fabric** on throw pillows, Aerobics collection—Waverly Fabrics (M), 58 W. 40th St., New York 10018. **Plate on coffee table** by Kamrass Kiok (M)—Donghia Inc. (T), 8715 Melrose Ave., Los Angeles 90069. **Glass vase**—Malibu Art & Design (R), 3900 Cross Creek Rd., Malibu, CA 90265. **Large beige vase**—London Marquis Inc. (T), Pacific Design Center, 8687 Melrose Ave., Los Angeles 90069. **Korean chest,** 19th century; **Japanese box,** 18th century; **two stucco heads,** 4th century—Didier Aaron Ltd. (R), 9002 Melrose Ave., Los Angeles 90069.

Page 55 (top): **Upholstered chairs**—Thayer Coggin (M), 200 E. Linden, PO Box 4147, High Point, NC 27261. **Table**—Gampel-Stoll, (T), 200 Lexington Ave., New York 10017. **Chinese grass sisal rug,** 9 by 12 feet—F. Schumacher & Co. (T), 939 Third Ave., New York 10022. **Sliding fabric,** Aerobics collection—Waverly Fabrics (M), 58 W. 40th St., New York 10018. **Glass vase**—Malibu Art & Design (R), 3900 Cross Creek Rd., Malibu, CA 90265. **Jar on steps**—Harrison-Van Horn (T), 8687 Melrose Ave., Los Angeles 90069. *(Bottom):* **Lacquered end table**—J. Robert Scott (T), 8727 Melrose Ave., Los Angeles 90069. **Walking fabric** on mat, Aerobic collection; **Sea Mist, Starlight chintz pillow fabric**—Waverly Fabrics (M), 58 W. 40th St., New York 10018. **Two urns**—La Maison Française (T), 8420 Melrose Place, Los Angeles 90069.

Pages 56 and 57: **Table**—Gampel-Stoll (T), 200 Lexington Ave., New York 10017. **Banquette**—Thayer Coggin (M), 200 E. Linden, PO Box 4147, High Point, NC 27261. **Dining chairs**—Noel Jeffrey Inc. (T), 22 E. 65th St., New York 10022. **Jumping fabric,** Aerobics collection—Waverly Fabrics (M), 58 W. 40th St., New York 10018. **Pedestal**—Philip Daniel (T), 964 Third Ave., New York 10022. **Dinnerware**—Balos International (M), 2720 N. Paulina St., Chicago, 60614. **Baskets**—Harrison-Van Horn (T), 8687 Melrose Ave., Los Angeles 90069. **Large vase**—London Marquis Inc. (T), Pacific Design Center, 8687 Melrose Ave., Los Angeles, CA 90069. **Small vases**—Waking Mountain Pottery (R), 158 Spring St., New York 10012.

Pages 58 and 59: **Milano bed** from Plaza Bed collection—Perfection/Eclipse Sleep Products (M), Highway 78, Carbon Hill, AL 35549. **Jumping fabric** on bed, Aerobics collection, 3M Scotchgard; **Glosheen fabric** on pillows—Waverly Fabrics (M), 58 W. 40th St., New York 10018. **Chairs, ottoman, Roman shades**—Selig Manufacturing Co. (M), Leominster, MA 01453. **Gliding fabric on screen,** Aerobics collection—Waverly Fabrics (M), 58 W. 40th St., New York 10018. **Outdoor furniture**—Harrison-Van Horn (T), Pacific Design Center, 8687 Melrose Ave., Los Angeles 90069. **Etruscan Amphora,** 6th century B.C.—Didier Aaron Ltd. (T), 9002 Melrose Ave., Los Angeles 90069.

A NEW DESERT HOUSE

Pages 62 and 63: **Architect**—Adolf deRoy Mark, Horizon Dr. and Grapevine Rd., PO Box 1052, Carefree, AZ 85377. **Landscaping**—André Landscaping and deRoy Mark, Tom Darlington Rd., Carefree, AZ 85377. **Interior designers**—Barbara Dugan Fitzgerald and deRoy Mark, 8009 Via De Ventura, Scottsdale, AZ 85377. **Table settings and gourmet food**—Steele & Co. (R), 7303 E. Indian School Rd., Scottsdale, AZ 85251. **Mexican artifacts**—Dos Portos (R), The Spanish Village, Carefree, AZ 85377. **Dining chairs**—Atelier International Ltd. (T), 595 Madison Ave., New York 10022. **Bedding**—Martex (M), 1221 Avenue of the Americas, New York 10022. **Throw pillows**—Dakotah Inc. (M), Box 340, Webster, SD 57274.

ADOBE TRADITION

Pages 72-75: **Architect**—Robert W. Peters, A.I.A., 20 First Plaza, Albuquerque, NM 87102. **Landscape architects—interior atrium,** Katherine Parker, A.S.L.A.; **exterior patios,** Guy R. Johns, A.S.L.A. **General Contractor**—Mark Jensen Construction Co., 118 Richmond Dr. SE, Albuquerque, NM 87106. **Lighting**—Lightolier Inc. (M), 346 Claremont Ave., Jersey City, NJ 07305. **Fireplace screens, buffet shelving**—Gilbert Ornamental Metals (R), 4000 Second St., NW, Albuquerque, NM 87107. **Corian countertops**—E.I. du Pont de Nemours & Co. (M), Wilmington, DE 19898. **Paint**—Wellborn Paint Manufacturing Co. (M), 6900 Menaul Blvd. NE, Albuquerque, NM 87110. **Dining tables, desk table, cylinder** in living room designed by Robert Peters—Made by Custom Craft Fixtures (M), 4914 Pan American Freeway NE, Albuquerque, NM 87109. **Dining chairs** in library—Zographos Design Ltd. (T), 150 E. 58th St., New York 10022. **Upholstery fabric**—Gretchen Bellinger Inc. (R, T), 979 Third Ave., New York 10022. **Accessories**—Pennysmiths Ltd. (R), 105 14th SW Albuquerque, NM 87102. **Flowers**—Charles Baum, The Flower Gallery (T), 96 Winrock Center NE, Albuquerque, NM 87110. **Pastel drawing** in living room by John Rise—S. Rudy Gallery (R), 616 Paseo de la Loma, Santa Fe, NM 87501.

PLEASURE BATH

Page 76: **Small floral all-over print fabric,** #1618, 35 inches wide, $18 per yard, and all **fabrics on walls and hangings,** 100 percent cotton Percale; **border fabric,** #1419 (attached), 5 inches wide, $5.25 per yard; Uni #159 **solid fabric,** 50 inches wide, $18 per yard from Souleiado—Pierre Deux (R), 350 Bleecker St., New York 10014. For information on store near you, call (212) 741-7245. **Furniture**—Pierre Deux Antiques (R), 369 Bleecker St., New York 10014. For availability call (212) 243-7740. **Hanging light fixtures**—Kings Antiques & Reproductions (R), 88 University Pl., New York 10003. **Wicker bamboo table, painting, antique bottles and vanity accessories**—John Rosselli Antiques (T), 255 E. 72nd St., New York 10022. **Pipeline Plush towels**—Utica for J.P. Stevens (M), 1185 Sixth Ave., New York 10009. **All toiletries and bath accessories**—Caswell-Massey (R), 518 Lexington Ave., New York 10017. **Rag rug**—Limited Editions (T), 253 E. 72nd St., New York 10021. **Floor tile**—Country Floors (R, T), 300 E. 61st St., New York 10021.

Page 77 (top left): **Pristine tub with whirlpool; Bravura faucets**—Kohler Co. (M), Kohler, WI 53044. **Florist**—Delhi Hills Flower and Garden Center, 5222 Delhi Rd., Cincinnati 45238. **Room construction**—Exhibitors Display, 125 Crescent Hill Rd., Cincinnati 45246. *(Top right to bottom):* **ceramic vase**—Limited Editions (T), 253 E. 72nd St., New York 10022. **Vase and bowl on table**—Limited Editions (T), 253 E. 72nd St., New York 10022. **Wall lamp**—Alsy Manufacturing Co. (M), 15 E. 26th St., New York 10010. **San Raphael toilet, San Tropez bidet, Ellipse lavatory** with **Bravura faucets**—Kohler Co. (M), Kohler, WI 53044. **Towel bar, all hardware**—Kraft Hardware (R), 300 E. 64th St., New York 10022. **Tiles**—Country Floors (R, T), 300 E. 61st. St., New York 10021. **Bathroom design**—by Stanley Hura Design Associates, (212-PL3-3809).

IRRESISTIBLE BREAKFASTS

Page 87: **Designer**—Vicki Conrad Kronish, 29 Quicks Lane, Katonah, NY 10536, (914-232-9472). **Blue Denmark 20-piece china set,** four each dinner and salad plates, cereal bowls, cups and saucers, $68; **coffeepot,** $20; **creamer,** $8; **sugar,** $4 (not from Conran's); **heart-shaped tart dish,** $3.50—Conran's (R),

(Continued on page 131)

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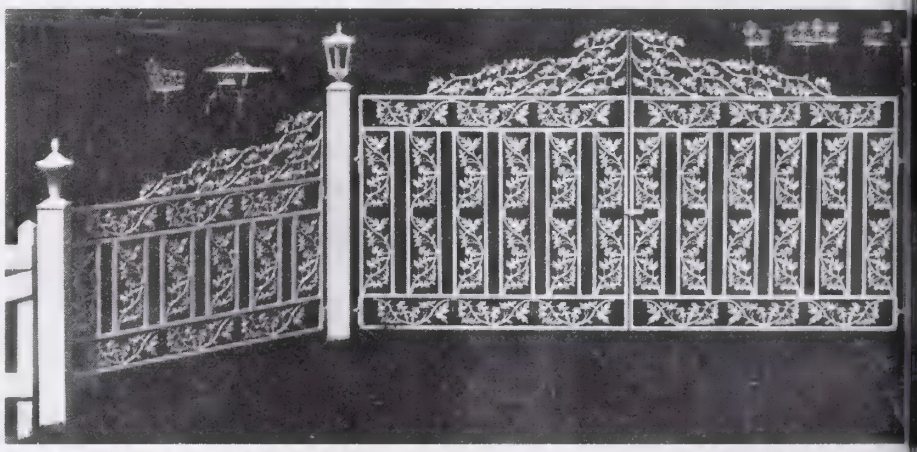
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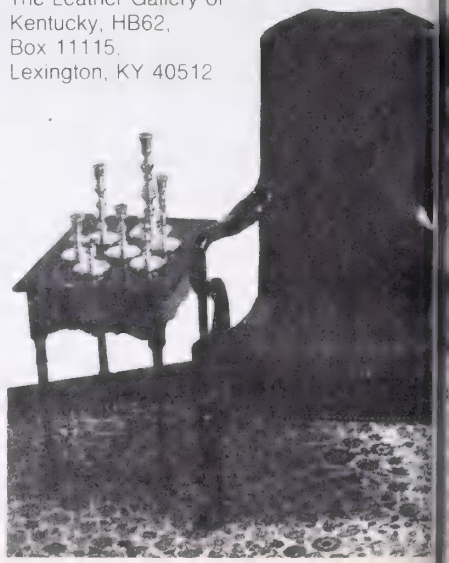
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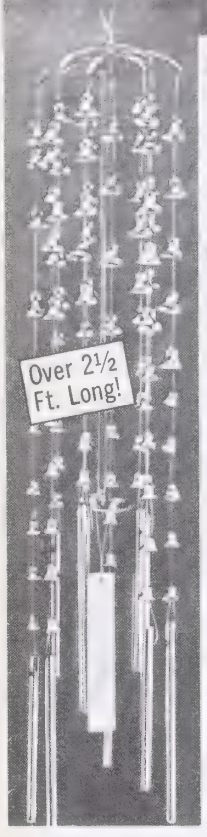
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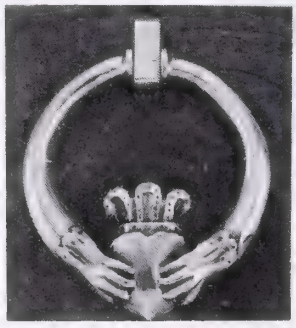


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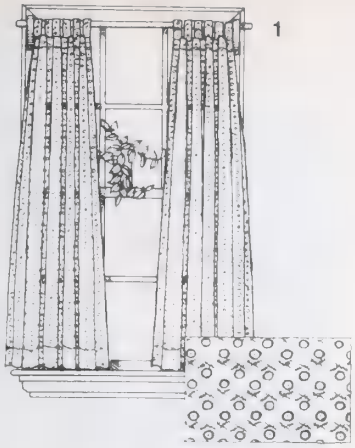
3 **Lovely-To-Look At** enamel on steel burner covers are blossoming out on kitchen ranges all over town. They protect burners from spills while providing a smooth work-surface. 8", $7.95 each; 10", $8.95 each. Send for free color brochure. Available from Max Burton Enterprises, Dept. HB6, 502 Puyallup Avenue, Tacoma, WA 98421

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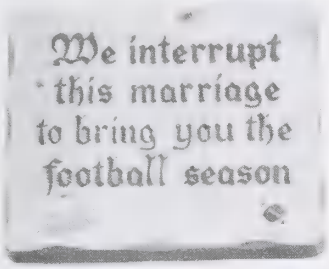


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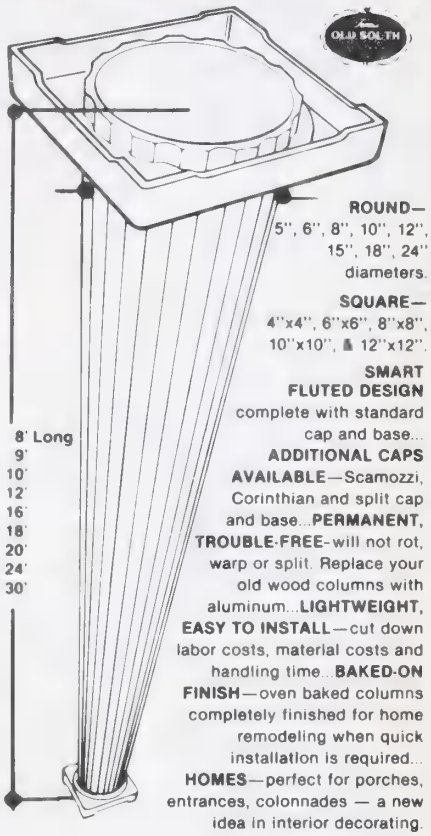
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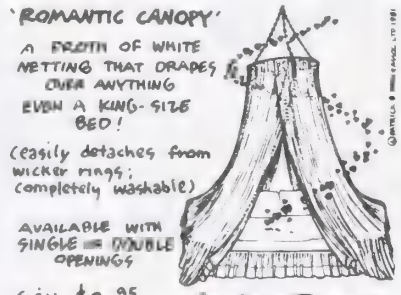
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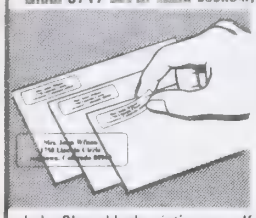
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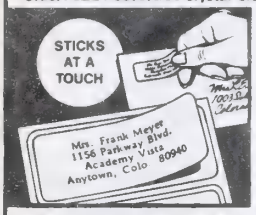
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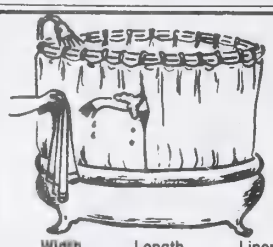


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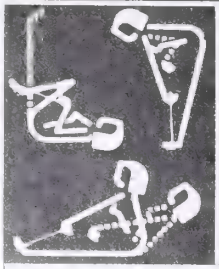
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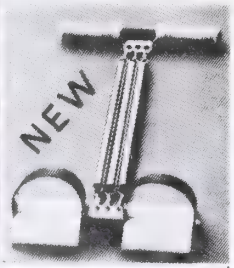


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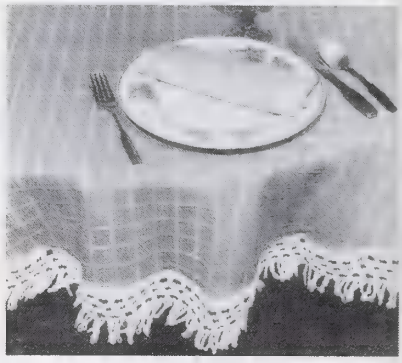
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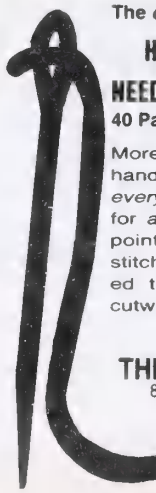




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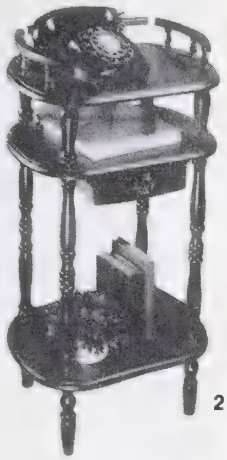
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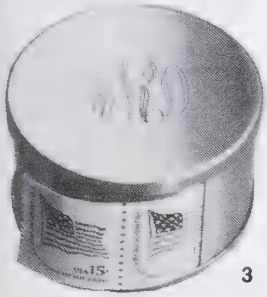
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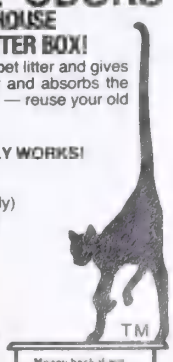
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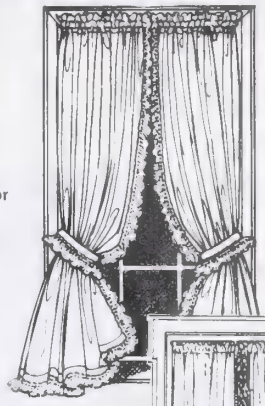
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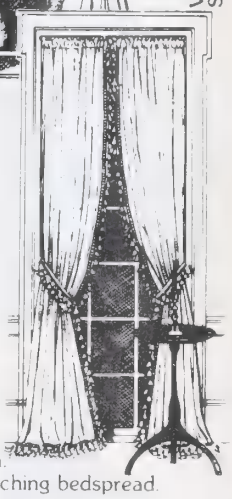
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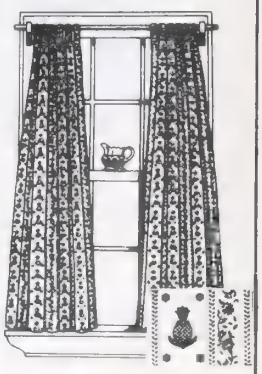
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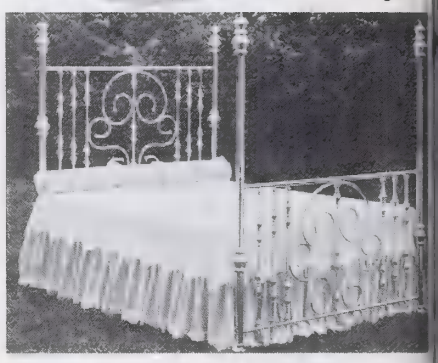
WINDOW SHOPPING



1



2



3

1 "Love Lady" Lounge replete with rest curves, reversible zippered cushions, lined ruffl skirt. 60"L, 29"H, 28"W. Seat 17"H. $329 in yo fabric (9½ yds. 54"W.); from $384 depending fabric selected. Shipping chgs extra. No CO Catalog/swatches $3. Hunt Galleries, Box 232 Dept. HB-826, Hickory, NC 28603

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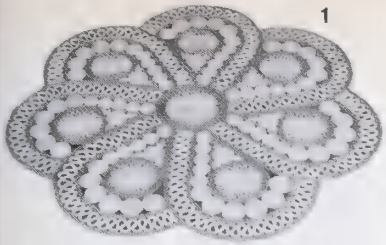
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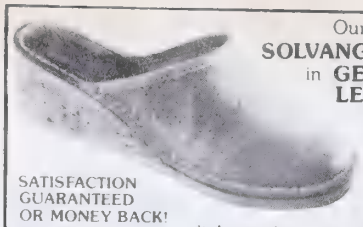
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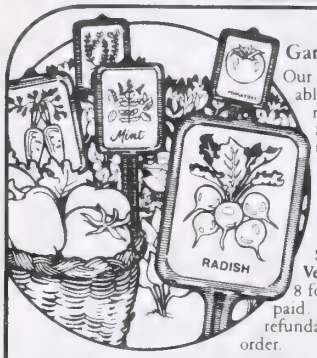
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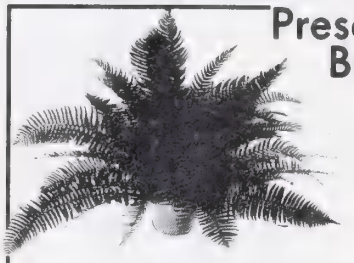
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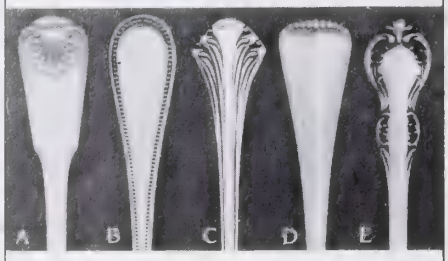
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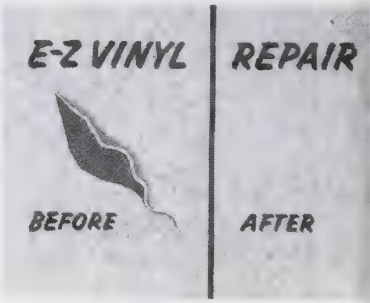
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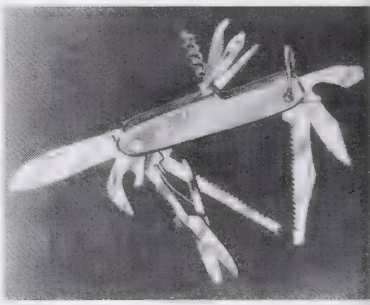
WINDOW SHOPPIN



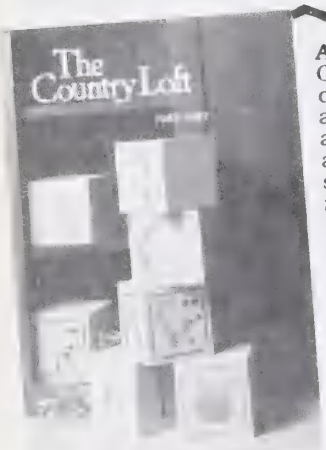
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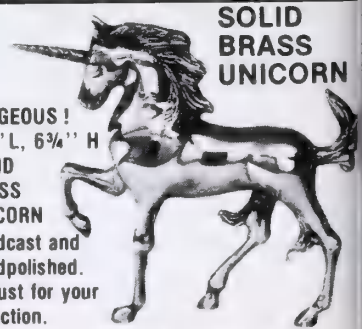


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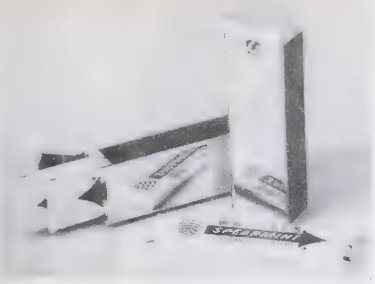
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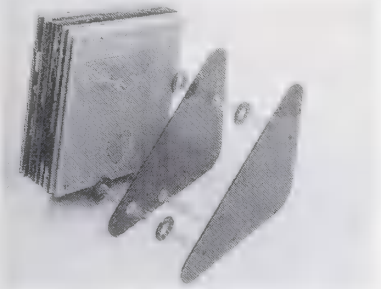


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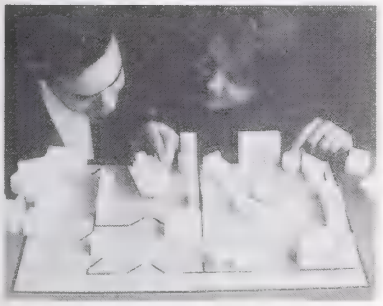
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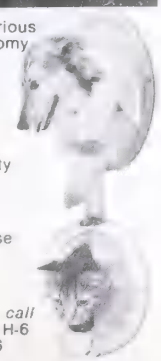


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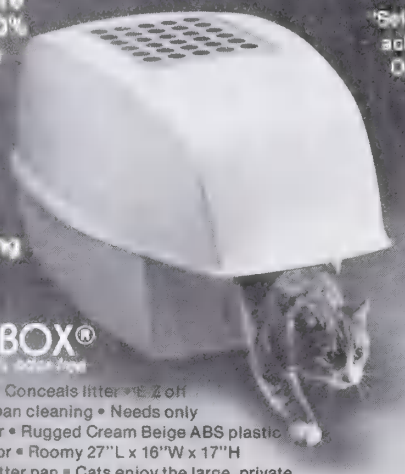
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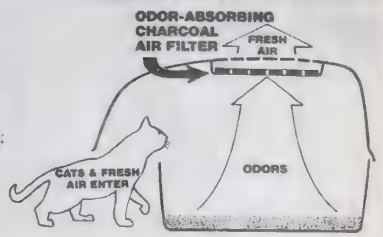
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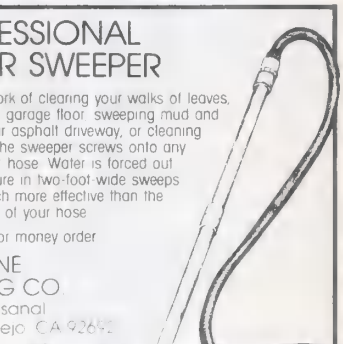
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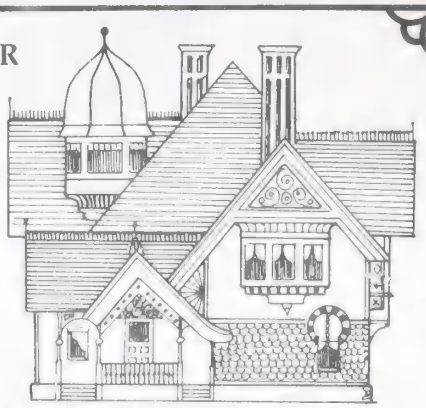
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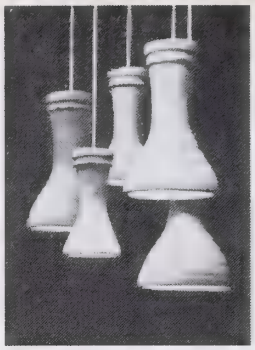
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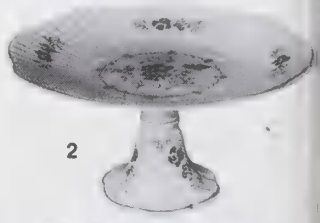
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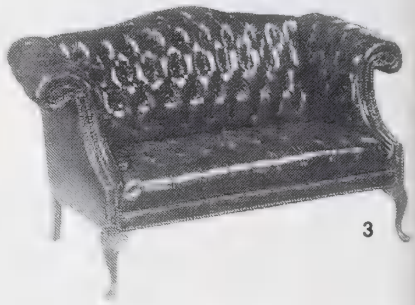
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1



2



3

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1



2



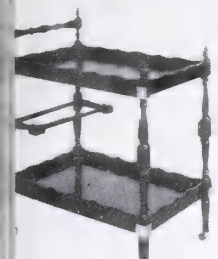
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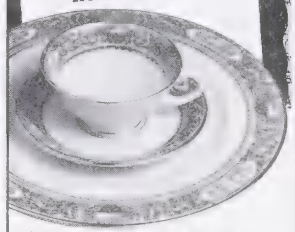
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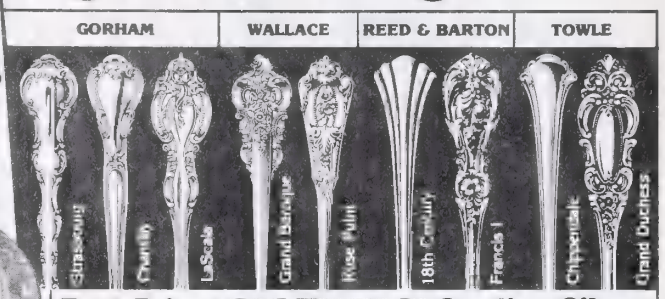
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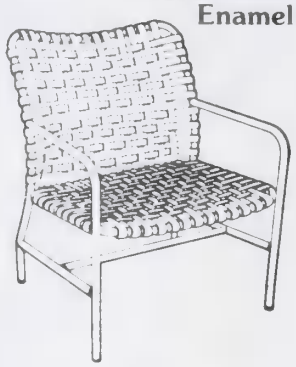
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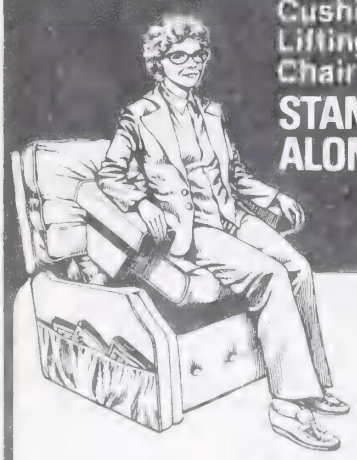
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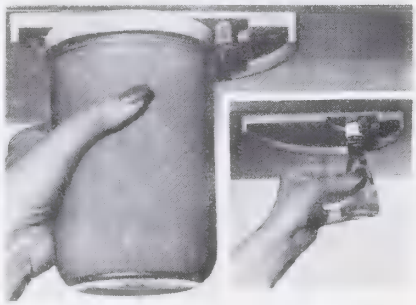
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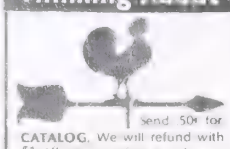
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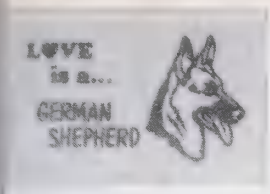


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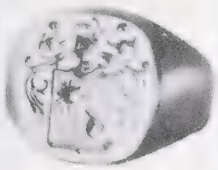
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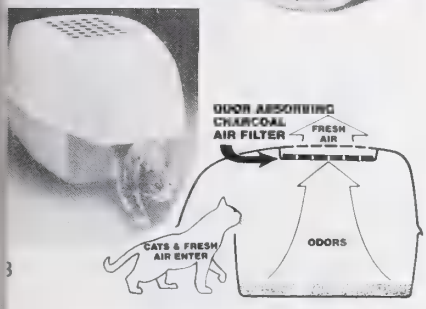
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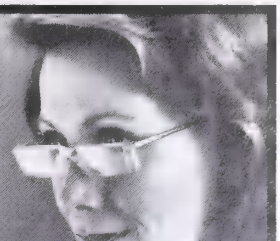
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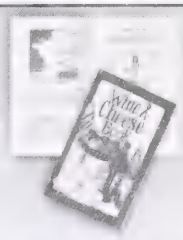
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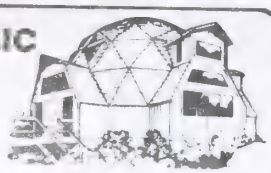
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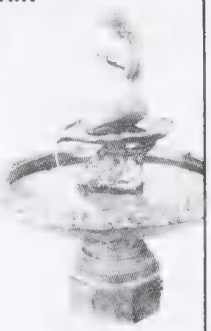
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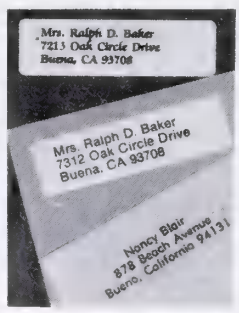


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1 Private Eye-fuls. Sexy lingerie by European and American designers at divinely affordable prices. Satins, silks, see-throughs make you feel seductive (down to your tippy toes) to say nothing of what they'll do to him! Romantic portfolio $4 ($4 off first purchase). Alluring Desires, 901 NW 8th Ave., M6, Ft. Lauderdale, FL 33311

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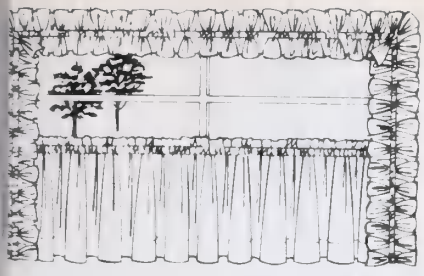
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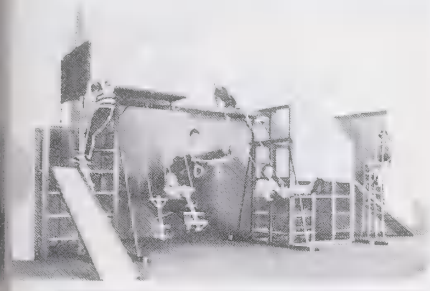
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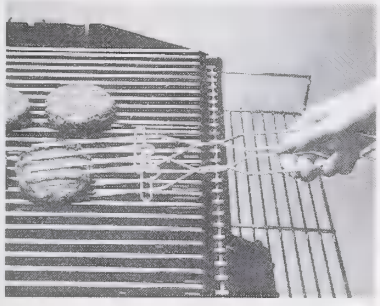
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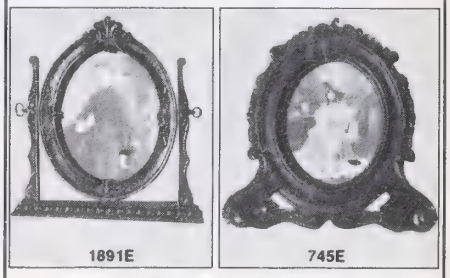
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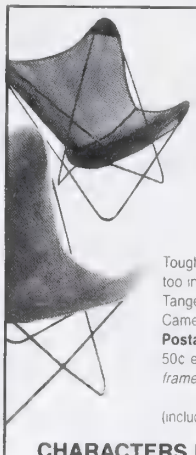
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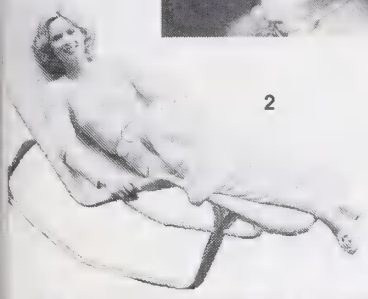
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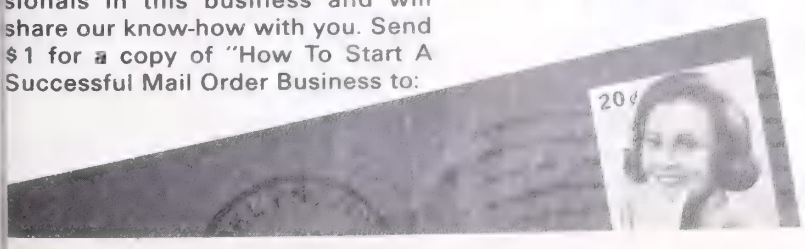
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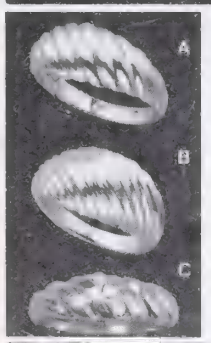
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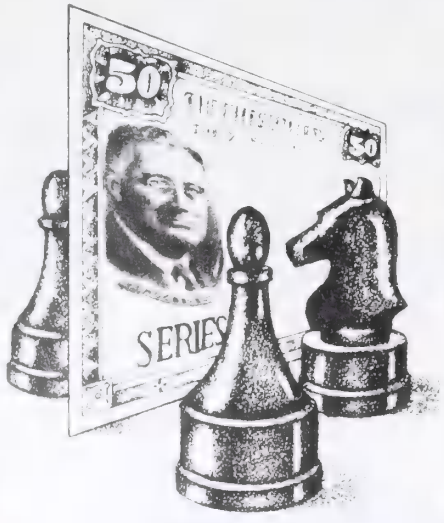
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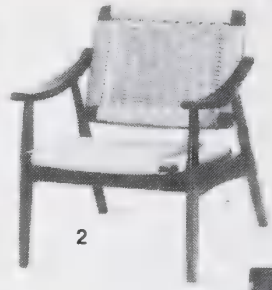
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Continued from page 111

50 E. 54th St., New York 10022; For mail order call ll free (800) 431-2718; New York residents call col- ct (914) 632-0515. **Silverware**—Michael Feinberg), 225 Fifth Ave., New York 10010; for more details ll (212) 532-0311. **Seaweed blue and white print bric**—Brunschwig & Fils (T), 979 Third Ave., New rk 10022. **Whirligig**—Lyn Berger (Antique Dealer), antitoe Rd., Bedford Hills, New York 10507. **Cutting ard,** $30—Maya Schaper (R), 239 Columbus Ave., ew York 10023. **Horse and buggy weather vane re- oduction**—Priscilla Johnson Antiques (R), 39 S. dford Rd., Chappaqua, NY 10514. **Wicker pieces** cept fireplace screen—Cubbyhole Antiques (R), 85 S. roadway, Nyack, NY 10960.

Page 88 (top left): **Dinner plates,** $4 each, **glass mpote,** $12; **antique container** holding cream eese—Mixing Times (R), 2403 Broadway, New York 024. **Antique pinwheel, quilt, pillows**—Eggs & Tri- ty (T), 979 Third Ave., New York 10022. **Fig bas- et**—Palacek (T), PO Box 225, Station A, Richmond, A 94808. **Depression glassware and serving pieces**— laya Schaper (R), 239 Columbus Ave., New York 023. **Place mats**—Descamps (R), 723 Madison Ave., ew York 10021. **Antique cake stand,** $225—J. Garvin lecking (T), 188 E. 64th St., New York 10021. **French orcelain coffeepot** imported by Charles F. Lamalle— illiam Streeter (T), 225 Fifth Ave., New York 10010. **ish platter,** $7.50—Manhattan Ad Hoc Housewares R), 842 Lexington Ave., New York 10021. *(Top right):* **andy dishes,** $28.50 each; **bowls** (box of two), $29.50; **nna dishes** (set of two), $29.50—Kosta Boda (M), 225 ifth Ave., New York 10010; available at Royal Co- enhagen (R), 573 Madison Ave., New York 10022; rate & Barrel (R), 850 N. Michigan Ave., Chicago, . 60611; Teigland Interiors (R), Lynnwood, WA 8036. **Tablespoons with white handles,** $6 each—Con- n's (R), 160 E. 54th St., New York 10022. *(Bottom ft to right):* **Libellule napkins,** $7 each; **Waffle pique,** 2 inches long, $10.50 each—Descamps (R), 723 Madi- on Ave., New York 10021. **Shamrock honey pot,** 44, $50—Waterford (M) 225 Fifth Ave., New York 010. **Antique plate**—Mixing Times (R), 2403 Broad- ay, New York 10024. **Pink-handled butter knife,** 2.50—Conran's (R), 160 E. 54th St., New York 022. **Table and chairs—**Howard Kaplan (R & T), 35 10th St., New York 10003. **Glass compote and silver rainer**—Maya Schaper (R), 239 Columbus Ave., New ork 10023. **Glass compote,** $20; **flatware,** five-piece ace setting, $35—Conran's (R), 160 E. 54th St., New ork 10022. **Rug,** $99—The Gazebo (R), 660 Madison ve., New York 10021. **Fruit bowl,** $125; **American ountry bowl,** $30; **plates,** $65—Kelter-Malce (R), 361 leecker St., New York 10014. **Jelly-jar glass,** set of x, $9—Conran's, 160 E. 54th St., New York 10022. **yrup container, wooden spoon, breadboard, wood encils**—Maya Schaper (R), 239 Columbus Ave., New ork 10023. **Plaid dish towel—**Manhattan Ad Hoc ousewares (R), 842 Lexington Ave., New York 021. **Basket**—Palacek (T), PO Box 225, Station A, ichmond, CA 94808. **Plum Rose dinner plates,** $12 ach; **glasses** (both styles), set of four, $40; **napkin ngs,** set of four, $12—Sigma The Taste Setter (M), 25 Fifth Ave., New York 10010. **Silverware**—Michael einberg (R), 225 Fifth Ave., New York 10010. **Fab- c**—Rose Cumming (T), 232 E. 59th St., New York 022. **Furniture**—William Karl & Sons (M), 487 Lex- gton Ave., Mount Kisco, New York 10549.

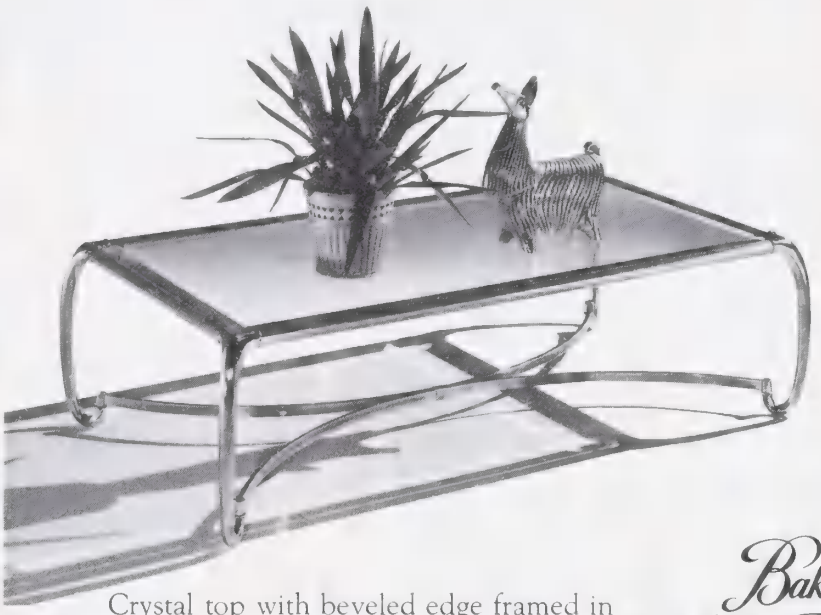
Page 90: **Glass compote and crocheted doily**—Maya chaper (R), 239 Columbus Ave., New York 10023. **ow butter dish,** $11.95; **jelly-jar glass,** set of six— onran's (R), 160 E. 54th St., New York 10022. **Blue atterware plates**—Manhattan Ad Hoc Housewares R), 842 Lexington Ave., New York 10022. **Blue spat- rware spoon,** $30—Kelter-Malce Antiques (R), 361 leecker St., New York 10014.

Page 91: **Lettuce bowls and plates**—J. Garvin Meck- g Antiques (R), 188 E. 64th St., New York 10021. **lass mugs, vases**—Manhattan Ad Hoc Housewares R), 842 Lexington Ave., New York 10021. **Antique rks, knives**—Maya Schaper (R), 239 Columbus Ave., ew York 10023. **Quilted place mats,** $3.50 each— udrey (T), 225 Fifth Ave., New York 10010. **Nap- ins,** set of four with place mats, $60—Balos Interna- onal (T), 225 Fifth Ave., New York 10010.

HE GET-UP-AND-GO DRINKS

Page 93: **Pilsner glass,** $5.95—Conran's (R), 160 E. 4th St., New York 10022. ■

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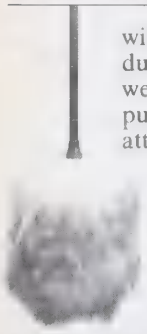
TOOLS FOR LIVING

ONE HANDED MARVEL



There are innumerable jar-openers on the market but none as clever as this gadget, the Un-Skru, marketed independently by a Denver man. With this aid, even the most stubborn jar top can be opened using only one hand. No more straining or rapping the jar on a counter edge or running hot water on the lid until you eventually free it—or make an unscheduled change in the menu. The Un-Skru mounts unobtrusively under a shelf or cabinet and works on any lid from ⅜" to 3⅜". It installs simply (two screws) and is made to survive years of everyday use. We've had one for a year and it has never failed us (brute strength was never so successful). We can send the Un-Skru for **$7.00** ($1.95) #A521. We can say without reservation that every kitchen should have one.

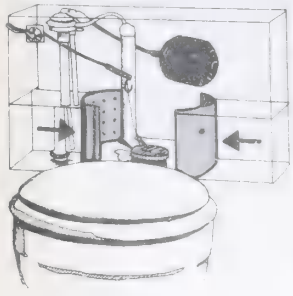
DUST MAGNET



If we ever compile a book on *The Old Ways That Were Better Ways,* we will certainly include a chapter on the lambswool duster. This remarkable implement originated, the best we can tell, in 19th-century England where it quickly put the feather-duster to shame. On its own it actually attracts and holds dust like a magnet. The static charge in the lambswool causes dust literally to leap off surfaces where it has accumulated, making this just the thing for dusting bric-a-brac, china, crystal, pictures and other fragile items. When soiled, just wash it in warm soapy water. Let it dry, fluff it out and store it, hanging from a conveniently located hole at the end of its handle. We are happy to offer a 20" authentic lambswool duster for **$8.00** ($1.95) #A163.

TOILET SANITY

A government study shows that 45% of the water used by the average American family gets flushed down the toilet. That is 90 gal. per day for the family of four. Such extravagance is unconscionable. The conventional flush toilet uses 5 to 8 gal. of clean fresh water each flush, when 2.5 to 3 gal. is sufficient. What can we do about this insanity? Use toilet dams. Putting a dam in the tank saves 1/3 to 1/2 the flush without reducing the toilet's effectiveness. (It doesn't reduce the *pressure* of the flush, just the amount of water used.) Putting dams in all your toilets could cut your overall water use (and bill) up to 20%—a vital savings in the parts of the country now affected by drought and a sensible step for everyone to take. For **$11.00** ($1.95), #A259, we can supply first-quality toilet dam units made of stainless steel and thermoplastic rubber. It comes with a 5-year limited warranty. It requires no tools (or special effort) to install and will pay for itself in a matter of months.



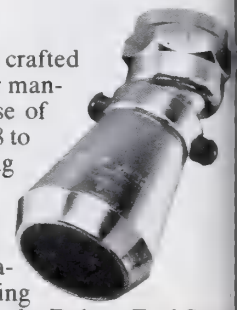
WATERING WHIZ

Do your houseplants run you ragged, back and forth, trip after trip, watering can in hand? There *is* an easier way: with an indoor garden hose you can water them all in a single trip. Think of the steps waiting to be saved! This 50' (that is a *lot* of reach) vinyl hose readily attaches to any household faucet. From there you just take the water where you want it—an easy-control handle allows you to turn a splashless stream of water on and off as needed.



This indoor hose comes with a snap-in misting attachment, so after you water the roots you can spray the foliage and wash away the dust accumulation that impairs a plant's health as well as its beauty. The complete indoor garden hose kit costs just **$11.00** ($1.95) #A341.

SAVINGS IN THE SHOWER



Tools For Living has discovered a finely crafted shower head called the Deluxe Fuel Saver manufactured by Con-Serv, which cuts the use of water—*hot water*—in the shower from 5 or 8 to 2.45 gallons per minute. Remember, heating water throughout the year is second only to the cost of heating the house. With the conventional shower head, the average family of four uses 300 to 400 gals. of water—much of it heated—every day. According to U.S. Department of Energy figures, with the Deluxe Fuel Saver that same family uses 70% less water in the shower and realizes savings of between $150 and $350 depending on the utility rates. The prototype of the Deluxe Fuel Saver was originally developed for use in the U.S. nuclear submarine program. Currently it also is being used by over 400 universities and hundreds of military bases. Con-Serv designed the new Deluxe Fuel Saver expressly for the consumer, without compromising comfort or high quality. Although the amount of water is significantly reduced, it is aerated and accelerated—utilizing the Venturi principle—for an invigorating shower. It delivers a comfortable yet forceful spray—forceful enough to quickly rinse shampoo suds out of a long, thick mane of hair. The Deluxe Fuel Saver also offers a "trickle valve" that allows you to stop water flow while soaping up. Made of chrome-plated solid brass, the Deluxe Fuel Saver is accompanied by a one-year limited warranty. It installs easily over the standard ½" shower head arm with pliers or a wrench—no plumber is needed. The Con-Serv Deluxe Fuel Saver is **$16.00** ($2.95) #A351.

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BREAKFAST RECIPES

Continued from page 102

1-1/2 cups all-purpose flour (or 3/4 whole wheat, 3/4 all-purpose)
1 tablespoon baking powder
1/2 teaspoon salt
1/2 cup golden raisins

☐ Heat oven to 425°. Butter 6 muffin cups. (Fill any remaining cups with water to a depth of one-half inch.)

☐ In saucepan, combine puree, sugar, butter and milk and place over low heat. Stir occasionally until butter melts and mixture is smooth. Stir in vanilla.

☐ Meanwhile, combine dry ingredients and blend thoroughly. Add chestnut mixture to dry ingredients and blend until fairly smooth.

☐ Stir in raisins. Spoon batter into prepared pan and bake 15 to 20 minutes until muffins are lightly browned and toothpick inserted in center comes out clean. Cool 10 to 15 minutes before serving. Makes six muffins.

(Muffins freeze well. Thaw and reheat 10 minutes at 350° before serving.)

9. COTTAGE BREAKFAST

Yogurt With Fruit, Honey and Granola
Cinnamon Raisin Bagel Crisps*

CINNAMON RAISIN BAGEL CRISPS

☐ These can be made, of course, with any kind of bagel. The trick is cutting them thin enough. To do so, hold bagel horizontally on cutting board. Holding a sharp, serrated knife parallel to board, slice bagel into 4 to 5 thin slices.

☐ Place on baking sheet and bake at 300°F. about 20 minutes, or until lightly browned and crisp. They will crisp further while cooling on rack. When completely cool, place in plastic bags and store in refrigerator.

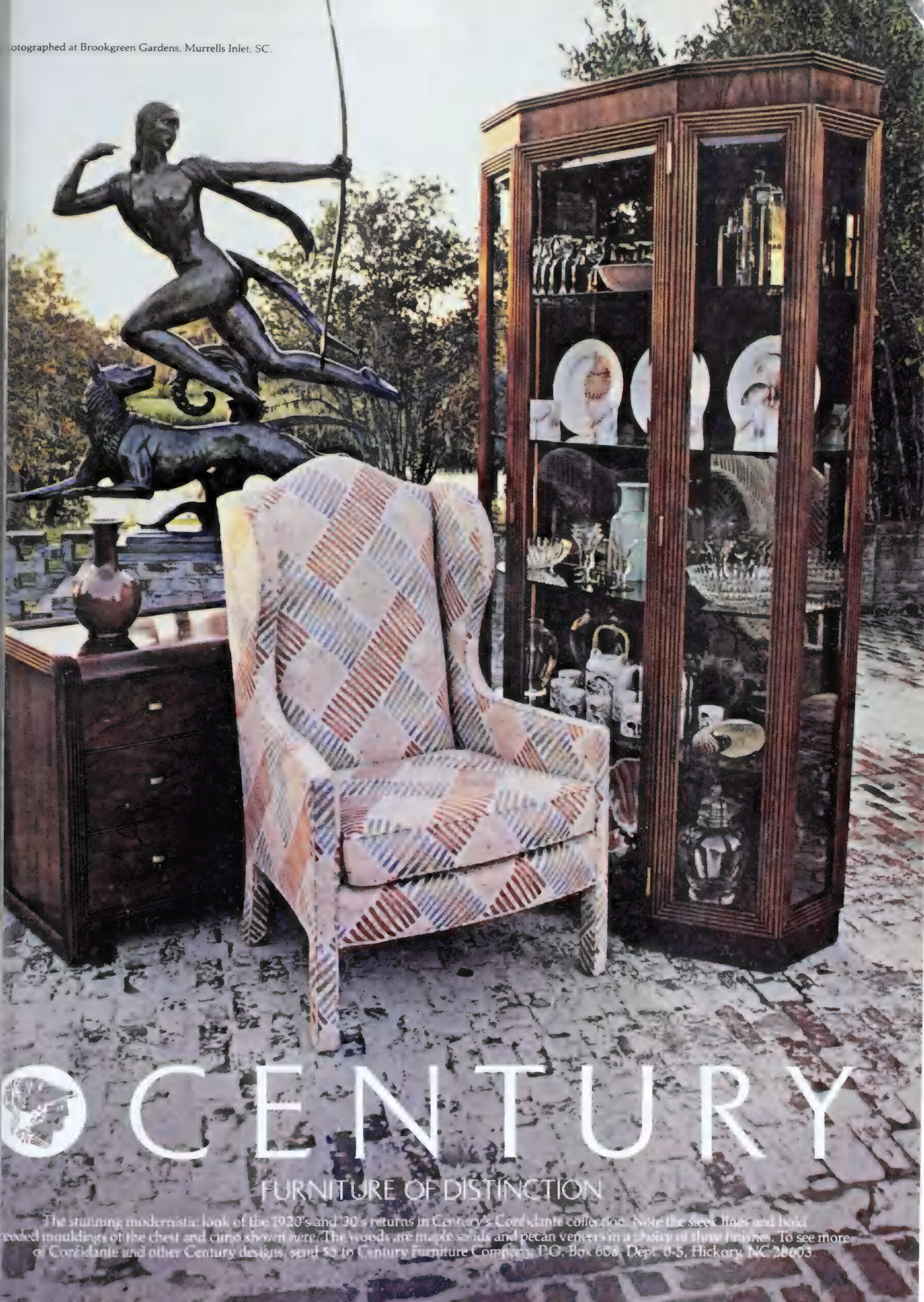
10. All-IN-ONE BLENDER BREAKFAST

ENERGY SHAKE

1 cup skim milk
1 ripe banana or 1 cup fresh or frozen unsweetened berries, peaches or similar juicy fruit
2 tablespoons wheat germ
1 tablespoon honey
4 ice cubes

☐ Place all ingredients in blender or food processor and blend until thick and smooth. Serves 1. (Per serving: 288 calories; 16 grams protein; 54 grams carbohydrate; 3 grams fat.)■

otographed at Brookgreen Gardens, Murrells Inlet, SC.



CENTURY

FURNITURE OF DISTINCTION

The stunning modernistic look of the 1920's and 30's returns in Century's Confidante collection. Note the sleek lines and bold reeded mouldings of the chest and curio shown here. The woods are maple solids and pecan veneers in a choice of three finishes. To see more of Confidante and other Century designs, send $2 to Century Furniture Company, P.O. Box 608, Dept. 0-5, Hickory, NC 28603.



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